# The Vigilant Citizen

"Symbols Rule The World, Not Words Nor Laws"

## ARTICLES COMPILATION
## 2024 EDITION

Decode their symbols. Understand their agenda.

# THE VIGILANT CITIZEN

# ARTICLES COMPILATION

# 2024 EDITION

## VOLUME 3 – MUSIC BUSINESS

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# MUSIC BUSINESS

*Music videos and live performances are replete with occult symbolism. Here's how to decode it.*

# OCCULT AND PROPHETIC MESSAGES IN RIHANNA'S UMBRELLA

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**Warning: the analysis of this song deals with disturbing subject matters.**

What is Rihanna's Umbrella song about? First times I've heard this song, I was confused. Is it about a woman's unconditional friendship for her man? Is it a "sexy song"? At face value, it seems so. However, if you listen closely to Rihanna and Jay-Z's words, you might notice that the lyrics do not make any sense. The vocabulary used in this song is not about a relationship between two lovers. The fact is, *Umbrella* is about a subject matter that is sinister, dark and disturbing: becoming possessed by evil.

## What does "under my umbrella" mean?

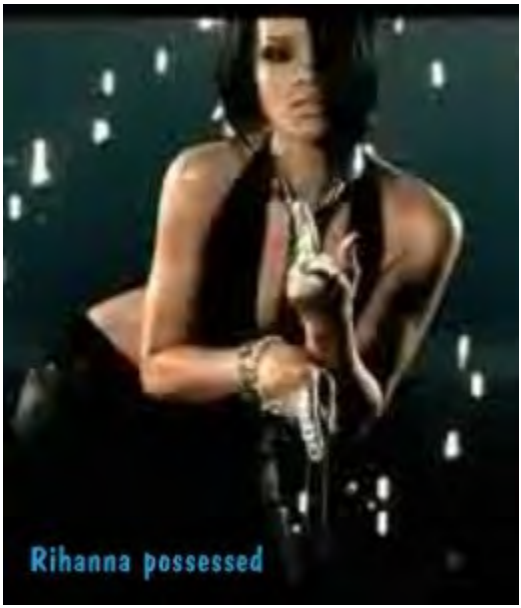
In a nutshell, the song talks about a storm that's about to take place and Rihanna offers her loved one protection under her umbrella. In this song, "You can stand under my umbrella" can have a sexual connotation but it mostly means "You can be under my protection". When you are under something's protection, this something has more power than you regarding your own security. You depend on it. It has control over you. IT *possesses* you. The song is not about love between woman and man, it's about being protected. It is not an equal relationship. The one that protects basically owns the person that is protected.

## Analyzing the song

The first thing that you need to know about the song's lyrics is that Rihanna sings the whole song but she actually takes on two roles. During the first half of the song, she plays the role of an evil entity that is trying to seduce and possess Rihanna. For the purpose of this analysis, we'll call this entity the Devil. The second role she plays is herself. So the song is basically a dialog between the Devil and Rihanna. The video of the song makes this very clear and we'll explain how later.

Rihanna as the "Devil"

Rihanna as the "good girl"




**What is possession?**

Possession, in relationship to non-human entities, deals with the phenomena wherein a non-human entity controls the human being through various methods. In possession, the human being cannot think for themselves. Instead, their thoughts are given to them by their possessor. We'll see how the Devil tries and succeeds at possessing Rihanna in this song. There is a reason why the album is called "Good Girl Gone Bad".

**Jay-Z's verse**

So the song starts off with a verse of rapper Jay-Z. He plays the role of someone that has already been possessed and already "under the umbrella" of the Devil. Here's his verse:

*No clouds in my stones*
*Let it rain, I hydroplane in the bank*
*Coming down with the Dow Jones*
*When the clouds come we gone, we Rocafella*

*We fly higher than weather*
*And G5's are better, You know me,*
*an anticipation, for precipitation. Stacked chips for the rainy day*
*Jay, Rain Man is back with little Ms. Sunshine*
*Rihanna where you at?*

## Explanation

*"No clouds in my stones*
*Let it rain, I hydroplane in the bank*
*Coming down with the Dow Jones"*

So the "storm" is in fact related to the economy and the financial world. "Coming down with the Dow Jones" reflects this situation. The Dow Jones is the main indicator of the health of the stock market. If it plummets, we can talk about a market crash. You'll notice that the whole song has a pessimistic outlook concerning the future. Jay-Z is saying "Let it rain", he doesn't care about the financial crisis, he "hydroplanes in the bank". In other words, while the bank is being flooded by this storm and people are drowning in it, he's above the water and surviving the crisis.

When the clouds come we gone, we Rocafella

In other words, when the financial crisis will occur, we won't be here to suffer through it. "Rocafella" is the name of Jay-Z's record label. It also refers to John D. Rockefeller and his family, the biggest industrialists in American History and huge actors in the formation of the social-economic world we're currently living in. Many historians claim the Rockefellers have engineered the crash of 1929 to be able to obtain a stronghold on America's banking system. Congressman Charles A. Lindberg Sr. accurately proclaimed in 1930:"From now on depressions will be scientifically created."

We fly higher than weather
And G5's are better, You know me,

“We fly higher than the weather” means that Jay-Z cannot be affected by the financial crisis because he is above the problem. He enjoys a protection that makes him invulnerable to the storm. The fact that he says “WE fly higher than the weather” implies that a select few can have the same kind of privileges he has. G5 is a kind of private jet so he will live in luxury even when the crisis strikes the rest of the world.

> an anticipation, for precipitation. Stacked chips for the rainy day

Jay-Z says here that he was expecting this major crisis (the precipitation) and so he has prepared financially to face it. Seems like he had prior knowledge of the events that would occur in the future. Is he talking about the recession that is happening now?

> Jay, Rain Man is back with little Ms. Sunshine
> Rihanna where you at?

Jay aka “Rain Man”. He has been possessed by the Devil, contrarily to Rihanna, who he calls “little Ms. Sunshine”. Rihanna is the good girl. Jay-Z is already bad and he is asking Rihanna to join him.

So Jay-Z lyrics have NOTHING to do with love, friendship or any type of relationship. His lyrics are saying that he is part of the “chosen”, the elite, the secret group that cannot be harmed by the trials and tribulations of the “small people”. Even if there’s a major crisis, he’s associated with the very people that make those crises happen, so he won’t be affected. This group, however, bows down and worships evil. If Rihanna wants to be part of them, she has to do the same.

### Rihanna’s lyrics

> *You have my heart*
> *And we’ll never be worlds apart*

*May be in magazines*
*But you'll still be my star*
*Baby cause in the dark*
*You can't see shiny cars*
*And that's when you need me there*
*With you I'll always share*

Rihanna sings this part, but it is actually the Devil talking to Rihanna. He is "sweet-talking" her so she can accept the idea of the Devil entering her body. Here's how we can translate the lyrics.

I love you
Even if I'm not from your world, I'll never be far from you
You may be famous and in magazines
But you'll always be MY star, nobody else's
Because when you won't be successful anymore
When you won't be able to buy shiny cars and material things
That's when you'll need my protection
With you I'll always share my riches

So the Devil is offering Rihanna a lifetime of riches and luxury, even when she'll lose her popularity and stop generating money from her singing career. Tempting, isn't it?

## Chorus

*When the sun shines, we'll shine together*
*Told you I'll be here forever*
*Said I'll always be your friend*
*Took an oath I'ma stick it out till the end*
*Now it's raining more than ever*
*But we'll still have each other*
*You can stand under my umbrella*
*You can stand under my umbrella*

*(Ella ella eh eh eh eh)*
*Under my umbrella*
*(Ella ella eh eh eh)*
*Under my umbrella*
*(Ella ella eh eh eh)*

*Under my umbrella*
*(Ella ella eh eh eh eh eh eh)*

Translation:

When you shine from your success, we both profit from it
I will always be part of you
I will always be on your side
I promised you I would protect you and I will do it as long as necessary
Now the financial crisis is afflicting the world
But I'm still here with you
You can be under my protection
You can be under my protection

What's up with the Ella Ella eh's? It sounds catchy, doesn't it? The repetitive and hypnotic rhythm of this chant makes it very reminiscent of magical spells, conjurations or summons.

## 2nd Verse

*These fancy things, will never come in between*
*You're part of my entity, here for Infinity*
*When the war has took it's part*
*When the world has dealt it's cards*
*If the hand is hard, together we'll mend your heart*

Translation:

All of your material possessions will never separate me and you
You're part of my entity, I own you, until the end of times
When the crisis has ravaged the world
When we'll know the final outcome of the world
If you're in trouble, me and you will stop the pain

"*You're part of my entity*" is very relevant here because "entity" is not a word in the vocabulary used between loved ones. Nobody will say to his/her lover "You're part of my entity". An entity is not human.

> An entity is something that has a distinct, separate existence, though it need not be a material existence.
> -Wikipedia

*"Here for Infinity"* also gives a non-human feel to the lyrics, as if this power doesn't live or die, it is immortal.

*"When the war has took it's part/ When the world has dealt it's cards"* is a particularly gloomy passage. It basically predicts a terrible event that will strike severely the entire world and that will rearrange the way it will function afterward. Once again, we refer to a huge crisis that is about to occur and the Devil is trying to convince Rihanna to let him protect her.

## Bridge

> *You can run into my arms*
> *It's okay don't be alarmed*
> *Come into me*
> *There's no distance in between our love*
> *So go on and let the rain pour*
> *I'll be all you need and more*
> *Because*

This part is actually a dialogue between the Devil and Rihanna. It is difficult to notice because there's no difference in the tone of voice. The video, however, gives a visual clue of the dialogue by reversing the image when Rihanna answers the Devil.

So, the Devil is telling Rihanna

> "You can run into my arms
> It's okay don't be alarmed"

Translation:

> “You can come and seek my protection
> Don’t be scared of the crisis”

Rihanna answers “Come into me” as in “come inside of my body and possess me”

Both Rihanna and Devil say: “There’s no distance between our love”. The Devil is effectively now INSIDE of her, there’s no more distance between them.

And the Devil finishes by saying:

> “So go on and let the rain pour
> I’ll be all you need and more”

Translation:

> Let the world get what it deserves, I’ll take care of you.

So now that you probably gained another perspective on the song’s lyrics, we can proceed to analyze the video, which carries HEAVY symbolism and confirms the theory of the Devil trying to possess Rihanna. The video also adds a layer of interpretation by depicting the process of possession as a rape.

**Analyzing the video**

At the beginning, we see Jay-Z with six black-clad women. As previously stated, Jay-Z is already possessed in the song. The six women represent Jay-Z's thoughts being controlled.

We see Rihanna dressed in black and wearing a top-hat, a visual clue to represent the evil entity, which is masculine. The long, claw-like fingernails give a sense of a demonic, ungodly creature. When Rihanna starts singing, she moves in a sexually seductive way to reflect the Devil's attempt to seduce Rihanna. He wants to possess her not only mentally but physically also.

The picture above is the explosion we see in the video right after the first verse. This explosion of chrome-colored liquid represents something truly disturbing: the rape of Rihanna by the Devil.

The frame above represents the rape of Rihanna. Dressed

in white and thus embodying “the good girl with values”, Rihanna dances while performing defensive gestures. She is trying to protect herself from the chrome liquid, which represents the seminal fluid of the Devil. The liquid hits her a total of 6 times.

We then see Rihanna naked, covered in chrome-colored liquid. Rihanna has been raped by the Devil and covered with his semen. She seems in pain and not herself. On the frame above we see her inside a triangle. This is VERY symbolic. For occultists, an upwards triangle represents the phallus, the penis, male energy. Rihanna is inside the triangle. She is completely “owned” and under the spell of the Devil’s energy.

=

Look closely at the frame above. It appears very briefly at around 2:46 in the video. It is Rihanna on her knees, her head on the floor. It's also something else: the face of the Devil! It has been made to look like "Baphomet" (see image), who is an intricate part of occult mysteries. You see the two eyes, snout and the antlers. This frame has been digitally manipulated to look like this because it is anatomically incorrect. No human

can assume this position in real life. This image has been placed on purpose and only for a fraction of a second. Classic subliminal message.

So Rihanna has been abused and we saw the face of the Devil, so what's next?

Rihanna has now become the "Bad Girl" dressed in black. She is surrounded by 6 black-clad men (like Jay-Z at the beginning), to represent her state of possession. She dances suggestively with a closed umbrella, which represents a phallus. The Devil has won, he has taken over Rihanna. And she is asking for more. At the end of the song, Rihanna asks her rapists to come into her again. Sick.

*It's raining*
*Ooh baby it's raining*
*Baby come into me*
*Come into me*
*It's raining*
*Oh baby it's raining*

The "ooh baby" makes it clear that we're not talking about

raindrops falling from the sky. It means she is wet and ready to welcome the Devil again inside her.

The analysis of Rihanna's Umbrella was to prove the fact that the general public is blind to the hidden messages omnipresent in mass media. Kids from all over the world sing and dance to this song while registering unconsciously the hidden layers of symbolism.

## BEYONCE TO SASHA FIERCE: SYMBOLIC OCCULT REBIRTH

Along with her new album, Beyonce has presented her fans to a new alter-ego named Sasha Fierce. The singer affirms that this new persona is the fun, more sexual and more aggressive side of her. This is, however, the "general public" version of the story. The esoteric meaning revealed by the symbols surrounding this new persona is much deeper: Sasha Fierce is a symbolic representation of an artist taken over by evil to obtain success.

> "I have someone else that takes over when it's time for me to work and when I'm on stage, this alter ego that I've created that kind of protects me and who I really am".
> -Beyonce

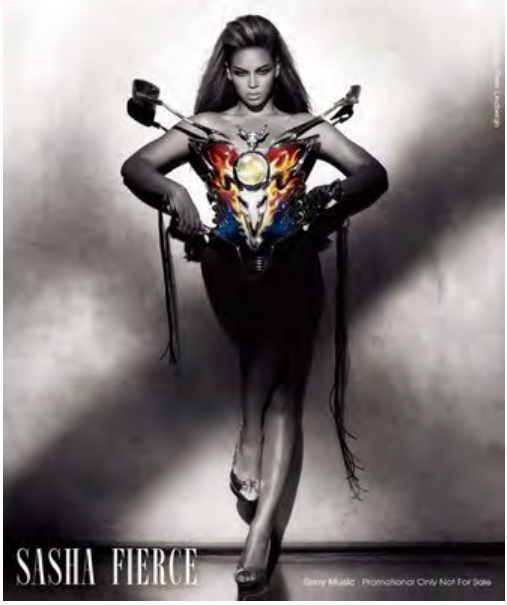
**Good Beyonce with cross**

**Evil Sasha Fierce mimicking devil horns**

The theme of the album *I am…Sasha Fierce* revolves around the duality between the godly Beyonce and the evil Sasha Fierce. This spiritual duali, y is fought in the songs, the pictures and the videos. Notice on the above images the Christian cross of the good and pure Beyonce versus Sasha Fierce who is mimicking devil horns with her hands. Songs like *Ave Maria* and *Halo* on her album contain obvious spiritual connotations and can be interpreted as either religious songs or odes to her satanic possessor. The persona of Sasha Fierce – who is presented as a separate entity- always wears heavy makeup on her eyes, if not sunglasses which represent her deceptive nature.

## WEBSITE PICTURES

Before we get into an in depth analysis, let's look at the main picture displayed at beyonce.com, which sums ups perfectly the purpose of this article.




**Baphomet's vehicle**

Sasha Fierce is wearing a metal plate featuring prominently the face of Baphomet, who is also featured on the sigil of the Church of Satan: (For more information on Baphomet, read the article entitled Who is Baphomet?).

**Sigil of the Church of Satan**

Baphomet's head is the only part of the picture that is in color, which shows the importance of this symbol. Another head of Baphomet sits right on top of the first making things even more significant. Sasha's "dress" is adorned with stylish rear-view mirrors and motorcycle handles, which makes Sasha Fierce **the vehicle of Baphomet.** This exact outfit was used for a George Michael video…someone, somewhere thought it would be a perfect fit for Sasha Fierce. In her interviews, Beyonce describes her performances as Sasha Fierce like an experience coming right out of The Exorcist.

> "When I'm onstage I'm aggressive and strong and not afraid of my sexuality. **The tone of my voice gets different, and I'm fearless. I'm just a different person."**

Another way to put this is that she has allowed herself to become possessed…

## THE BIRTH OF SASHA FIERCE

> Sasha Fierce was **born** when I did 'Crazy in Love.' People, when they meet me, expect that all the time, but **that person** is strictly for the stage."
> – Beyonce, People Magazine, November 18th, 2008

Why did Beyonce say that? How can a character be born during a song like *Crazy in Love*, which doesn't have anything to do with Sasha Fierce?

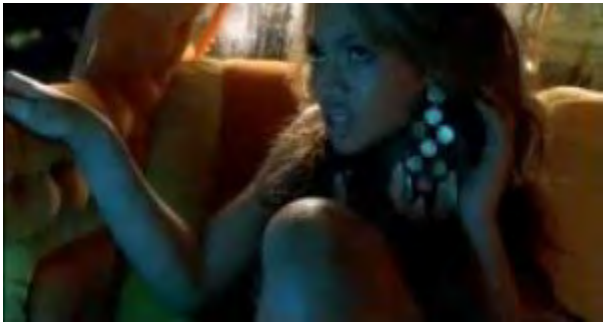
The video tells the story of the birth of Sasha Fierce by depicting the steps towards Beyonce's transformation. Through symbolic scenes, we first see Beyonce walking towards a speeding car (with Jay-z in the backseat). The driver is the entity that already took over Jay-Z. Beyonce loosens up her hair to prepare herself and gets on a stage to begin initiation, symbolized by sexual dance moves. She then reaps the rewards of the selling of her soul with fame and fortune. Next, she is emulated by young girls who copy her dancing style. In the final scene, the good Beyonce gets

literally blown up while sitting in the backseat of a car by Jay-Z – who calls himself “Young” in the song. As you know, Jay-Z isn’t young, but, in this song, he is considered “Young” after his recent rebirth on the dark side. After the explosion, Sasha Fierce magically appears next to Jay-Z, looking sexy yet devilish. In his verse, Jay-Z refers to Beyonce as “Young B” because she was just reborn.

**1- Beyonce goes up on a symbolic stage and mimics ritual sex for initiation**

**2- The flashes represent celebrity and success**

**3- Surrounded by girls who emulate her**



**4- Stuck in the backseat of a car**

**5- Explosion of the car, representing the death of the old Beyonce (who was still stuck in the backseat)**

**6- Sasha Fierce appears out of nowhere**

The video of “Diva” uses the exact same allegory of the car exploding.

VIDEO OF “DIVA”

**Beyonce walks away from a car full of dummies.**

*Diva* starts with a shot of dummies in the trunk of a car who represent the “dummies” that idolized and imitated

Sasha Fierce. Sasha Fierce walks walking away, wearing glasses who are literally shades hiding her eyes, representing the fact that we are not dealing with Beyonce but a deceiver. After going into a warehouse to dance frenetically, act bitchy and sing about vain subjects like materialism, she comes out and lights the car on fire. The same way Jay-Z blew up the car in "Crazy in Love" (which killed the old Beyonce and gave birth to Sasha Fierce), she blows up the car filled with the mindless dummies who were seduced by her deceitful ways.

## WHY IS SASHA FIERCE OFTEN DRESSED LIKE A ROBOT?

Beyonce's performance at the 2007 BET Awards carried heavy symbolism. Dressed in a robot suit, she wakes up after being electrically charged .

This performance is inspired by a scene of the 1927 movie "Metropolis" where a female robot becomes alive.

The recreation of this scene from Metropolis is quite significant. The movie depicts a society divided between two rigid social classes, the "thinkers" and the "workers", who can't communicate with each other. Maria, a young female worker who has some influence among her exploited colleagues gets kidnapped by the ruling class. She is taken to

the laboratory of a mad scientist who created a robot that could take her physical likeness. The scene above depicts the transformation of the robot into Maria, who will then be controlled by the scientist to incite revolt among the workers. The inverted pentagram behind the robot symbolizes the initiation of Maria into the evil side. She is designed to bring out the worst in men, causing violence, lust, passion and corruption among them. The robot is a devilish and sexually provocative version of Maria and ends up performing in a decadent nightclub of the metropolis. Her mesmerizing dance caused such excitement that it caused a widespread fight among the men present.

**Maria from Metropolis with inverted pentagram behind her (symbol of Black Magic).**

Is this why we chose to portray Beyonce as Maria from Metropolis? To use her physical likeness to propagate evil messages to the “working class”?

**Good Beyonce vs disturbing looking Sasha Fierce**

## IN CONCLUSION

I'm pretty sure I'll get messages from confused people, wondering why I "see evil" everywhere or something. Those people do not understand a couple of fundamental truths that aren't based on wild beliefs but on facts: Record companies like Columbia Records **own** the image of pop stars like Beyonce and Rihanna. These conglomerates are owned by a handful of powerful people who, more often than not, are initiated into occult secret societies. They believe in the powers of the mind, channeling spirits, Black and White Magick, demon possession, sacred rituals and entities populating the ethereal spheres. In other words, if you don't believe in the spiritual realm, THEY DO. So the analysis here makes perfect sense to them and they know that the average Joe doesn't think in those terms…mostly because he was educated since childhood to be blind to those things.

As in anything in life, esoteric teachings range from the sublimely good to the infernal evil. They can elevate your

consciousness to a godly level or they make you a slave of malignant spirits. That being said, there appears to be a conscious effort to subject the population to negative imagery through the different outlets of mass media. Plato, the Greek philosopher believed that music had such far reaching effects on the hearts of men that popular songs should be carefully chosen:

> "Music which ennobled the mind was of a far higher kind than that which merely appealed to the senses, and he strongly insisted that it was the paramount duty of the Legislature to suppress all music of an effeminate and lascivious character, and to encourage only that which was pure and dignified"
> -Manly P. Hall, Secret Teachings of All Ages

If Plato, one of the brightest minds of the Western world believed that music played a vital part in the creation of a perfect nation, can you imagine the effects of negative messages on our modern society? Even if the general population only gets the first level of interpretation of songs or videos, it is believed that the hidden meanings and symbols still affect the collective subconscious. The result is people leading vain existences, trying to fill the gaping void of their lives by continually satisfying their lowest impulses. In other words, lost souls that can be easily controlled and manipulated.

# LADY GAGA, THE ILLUMINATI PUPPET

**The symbolism surrounding Lady Gaga is so blatant that one might wonder if it's all a sick joke. Illuminati symbolism is becoming so clear that analyzes like this one become a simple exercise of pointing out the obvious. Her whole persona (whether its an act or not) is a tribute to mind control, where being vacuous, incoherent and absent minded becomes a fashionable thing.**

## ESSENTIAL BACKGROUND INFORMATION

**What do you mean by "mind control"?** I suggest you research "project MK Ultra" to get a little background information on the subject. Here's a quick overview taken from the surprisingly accurate Wikipedia:

> ***Project MK-ULTRA**, or **MKULTRA**, was the code name for a covert CIA mind-control and chemical interrogation research program, run by the Office of Scientific Intelligence. The program began in the early 1950s, continuing at least through the late 1960s, and it used United States citizens as its test subjects. The published evidence indicates that Project MK-ULTRA involved the surreptitious use of many types of drugs, as well as other methods, to manipulate individual mental states and to alter brain function.*
>
> *Project MK-ULTRA was first brought to wide public attention in 1975 by the U.S. Congress, through investigations by the Church Committee, and by a presidential commission known as the Rockefeller Commission. Investigative efforts were hampered by the fact that CIA Director Richard Helms ordered all MK-ULTRA files destroyed in 1973; the Church Committee and Rockefeller Commission investigations relied on the sworn testimony of*

*direct participants and on the relatively small number of documents that survived Helms' destruction order.*

*Although the CIA insists that MK-ULTRA-type experiments have been abandoned, 14-year CIA veteran Victor Marchetti has stated in various interviews that the CIA routinely conducts disinformation campaigns and that CIA mind control research continued. In a 1977 interview, Marchetti specifically called the CIA claim that MK-ULTRA was abandoned a "cover story."*

An outgrowth of that project is unofficially referred to as "Project Monarch". It is a mind control technique which exposes the subject to a trauma so violent that his/her mind creates a dissociation. The victim's brain becomes compartmentalized and a new personality, which is then molded and educated by the manipulators, emerges.

*"When a person is undergoing trauma induced by electroshock, a feeling of light-headedness is evidenced; as if one is floating or fluttering like a butterfly. There is also a symbolic representation pertaining to the transformation or metamorphosis of this beautiful insect: from a caterpillar to a cocoon (dormancy, inactivity), to a butterfly (new creation) which will return to its point of origin. Such is the migratory pattern that makes this species unique."*

During their re-education, subjects are said to be exposed to numerous symbols such as trees, spider webs, masks, mazes, butterflies, etc. They are also shown movies which contain specific symbols (or "triggers") such as The Wizard of Oz and many Disney Movies. The same way those subjects are brainwashed and reeducated, mass media conducts a large scale mind control project, which starts at birth with Disney movies and continues with Hollywood flicks and music videos.

(For more information on Monarch mind control, check out the article entitled Origins and Techniques of Monarch mind control.

*OMG! What does this crazy stuff has to do with Lady Gaga? I luv her!!*

What we must retain here is the symbolism Monarch project engendered and its use in mass media. Monarch is a type of butterfly and became the ultimate "insider's"symbol of mind control. The symbolism surrounding Lady Gaga, in her pictures and videos, mixes those symbols with occultism of secret societies. Her vacuous, robotic and slightly degenerate persona embodies all the "symptoms" of a mind control victim. Let's look at what Lady Gaga represents, starting with the basics: her name.

## HER NAME

Gaga is a term that immediately refers to absent-mindedness. Here are some synonyms taken from a thesaurus:

- Given to lighthearted silliness: empty-headed, featherbrained, flighty, frivolous, frothy, giddy, harebrained, lighthearted, scatterbrained, silly. *Slang* birdbrained, dizzy.
- Afflicted with or exhibiting irrationality and mental unsoundness: brainsick, crazy, daft, demented, disordered, distraught, dotty, insane, lunatic, mad, maniac, maniacal, mentally ill, moonstruck, off, touched, unbalanced, unsound, wrong.

"Gaga" is probably the easiest word to say in the English language, as it is often the first sound emitted by babies trying to imitate speech. So her name basically says: I'm a lady and I'm empty-headed. This empty head can be filled with any crap you want. Imitate me, young people. This state of mind is achieved through successful mind control.

Her name is also said to be inspired by Queen's song "Radio

Gaga". The video of this song contains many scenes of the 1927 movie Metropolis. As seen in my article about Beyonce/Sasha Fierce, the motion picture tells the story of a woman from the working class that was chosen by the elite to give life to a robot, through a mix of science and Black magic.

**A scene from Metropolis – Maria giving her likeness to a robot. Is this a metaphor for mind control? Notice the inverted pentagram in the background: Black magic.**

This robot becomes a sexy and alluring performer and is given the goal to corrupt the working class. References to this movie abound in music videos as if it was very significant for the occult elite. Madonna, Beyonce, Kylie Minogue and many others have taken the likeness of this female robot and, as you'll see in the "Paparazzi" video, Lady Gaga also continues this "tradition".

## HER LOGO

Her logo is pretty revealing and particularly fitting. It's a headless female body with a bolt of lightning going through her and exiting her genitalia. There is once again a focus on the lack of conscious thought by the singer. The body looks like the weird headless mannequins you find at clothing stores. The bolt of lightning implies that her thoughtless body has been "charged" with a force that gives it life (interesting note: trauma-based mind control is often induced using electro-shock treatments).

## ALL-SEEING EYE SYMBOLISM

You only need to look at a couple of Lady Gaga pictures or videos to notice that she is constantly hiding one of her eyes. Most people will simply interpret this as "a cool thing to do" or a "fashion statement". Those who have passed the 101 of Illuminati symbolism know that the All-Seeing Eye is probably its most recognizable symbol. The gesture of hiding one eye, usually the left one, goes way back in occult orders. Here's an explanation of the origin of the Eye of Horus.

> *Horus, the sun of Osiris and Isis was called 'Horus who rules with two eyes'. His right eye was white and represented the sun: his left eye was black and represented the moon. According to the myth, Horus lost his left eye to his evil brother, Seth, who he fought to avenge Seth's murder of Osiris. Seth tore out of the eye but lost the fight. The eye was reassembled by magic, by Thoth, the god of writing, the moon and magic. Horus presented his eye to Osiris, who experienced rebirth in the underworld.*
> -Dictionary of the Occult

One thing is for sure: Lady is Gaga for the All-Seeing Eye.

FRINGEMENT INTENDED

This last picture is very significant. It confirms the fact that the closed eye is used in the context of esoteric symbolism. Her left eye is in her hand, referring to the Hand of Fatima (evil eye). Also, one can't ignore the resemblance with good ol' Baphomet. (For more information on Baphomet, read the article entitled Who is Baphomet?)

**All Seeing Eye on the backs of Gaga's dancers during her Monster Tour.**

**Baphomet Reminiscent horns**

Almost all of Lady Gaga's videos contain occult symbolism and not-so-subtle hints referring to mind control. We'll first look at a short video used as an intro during her tour.

## PAPARAZZI VIDEO

This video is loaded with symbolism but we'll focus on the main story. It basically describes the fall and rise to the top of Lady Gaga, who, during the process, went through a huge metamorphosis.

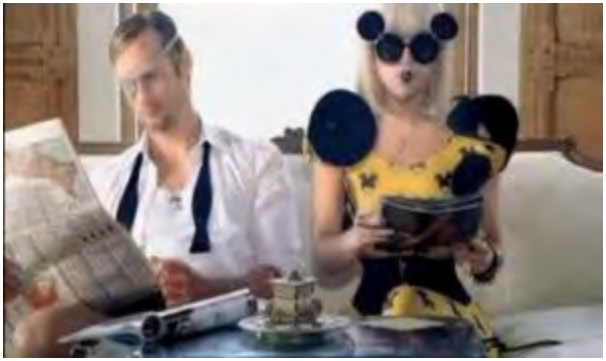
Lady is in a bedroom with her boyfriend and they're "getting it on". Notice the Masonic checkerboard pattern on the wall and a ram's head, representing Baphomet. He takes her outside on the balcony (which also features a checkerboard pattern). After noticing cameras taking pictures, the guy starts acting strangely and things get violent. He finally pushes Lady off the balcony.

While falling down, the background becomes a swirling pattern, typically associated with hypnotism. Lady Gaga falls down rather stylishly, hinting the fact that this descent is not physical. It represents the "trauma" victims of mind control have to go through in order to be "rebuilt from scratch".

Lady Gaga then enters a mansion in a wheelchair and gradually takes off her clothes.

She slowly starts walking, with the help of crutches, representing her re-education by the occult elite (she is inside a mansion). She is dressed like a robot, hinting Maria from the movie Metropolis, as seen above. Another scene shows her dancing in a half white/half black wedding dress. This signifies her (forced) association with the "Dark Brotherhood". Her transformation is then complete.

We then see her next to the boyfriend that pushed her off the balcony.



She is wearing Mickey Mouse clothes, hinting once again Monarch programming. She is behaving in a very robotic way as if her thoughts and actions were controlled by someone else. Gaga then proceeds to poison the guy and smiles very weirdly about it. The fact that she murdered her boyfriend refers to the level "Delta" of the Monarch project, which is also known as the "killer" programming. Here's a description of it

> *DELTA. This is known as "killer" programming, originally developed for training special agents or elite soldiers (i.e. Delta Force, First Earth Battalion, Mossad, etc.) in covert operations. Optimal adrenal output and controlled aggression is evident. Subjects are devoid of fear; very systematic in carrying out their assignment. Self-destruct or suicide instructions are layered in at this level.*

-Dr. Corydon Hammond, Project Monarch Programming Definitions

After carrying out her murderous mission, Lady Gaga is more popular than ever and reaps the rewards of being an Illuminati slave.

If you are still doubtful of the occult themes of this videos, check out this snapshot from the Behind the Scenes video of Paparazzi.

The director of the Paparazzi is wearing a Venom shirt, bearing the face of Baphomet and the Sigil of the Church of Satan. So, there is a chance that the director is slightly aware of those kinds of things.

**Sigil of Anton Lavey's Church of Satan**

**Literally bound by "the Illuminated"**

## IN CONCLUSION

Lady Gaga infuses into her videos, photos and shows symbolism that refers to the Illuminati and mind control. Her symbolism is deep, esoteric and even spiritual yet she makes song like “Just Dance” which is about being totally numb. This paradoxical aspect of Lady Gaga is something that deserves to be analyzed and understood. While masses of young people imitate Gaga’s gestures, her act is part of a bigger system that incorporates many other stars with the same symbolism. She is creative and a gifted song writer. But at the end of the day, the “Lady Gaga” persona is a Fame Monster, doing everything required to be an international superstar, including incorporating in her act the symbolism of the elite, making her an Illuminati puppet.

What’s your opinion on the subject, Lady Gaga?

That’s what I thought.

## JAY-Z'S "RUN THIS TOWN" AND THE OCCULT CONNECTIONS

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**Jay-Z's latest video called *Run This Town* (featuring Rihanna and Kanye West) contains occult symbolism relating to secret societies. It has been long rumored that Jay-Z is part of some sort of occult order (probably Freemasonry) due to the hints slipped in his songs and his imagery. *Run This Town* certainly adds fuel to the fire. We'll look at the symbolism in this song and in his clothing line, Rocawear.**

I'm pretty sure Jay-Z does it on purpose and that he appreciates the attention it gets him. He has been steadily displaying occult symbolism in his songs, videos and in the designs of his Rocawear clothing line. The Brooklyn rapper has lately been associating himself with Freemasonry, Illuminati and other orders. Is he now initiated in one of those Brotherhoods and eager to show it off? Why does he appear in other videos containing occult meanings (see Rihanna's *Umbrella* or Beyonce's *Crazy in Love*)?

The video to *Run This Town* was directed by Anthony Mandler, who also did Rihanna's *Disturbia* video. The least we can say is that Mandler certainly knows how to insert dark symbolism into a video.

## “DO WHAT THOU WILT”

Before we get into the video, a couple of things need to be explained in order to understand Jay-Z’s mindset and where he gets his ideas from. The symbols that will be discussed in this article can’t be coincidences or a collection of random items. Jay-Z draws his inspiration from specific sources and associates with like-minded people (director Anthony Mandler) to integrate those ideas. A telling example can be found in the second trailer video for “Run This Town”. We see Jay-Z explaining the concept of the video while wearing a black hoodie bearing the saying “Do What Thou Wilt”.

**Aleister Crowley: Reformer of the O.T.O. whose motto was "Do what Thou Wilt". He also enjoyed being called "The wickedest man in the world".**

"Do What Thou Wilt" is the official dictum of the Ordo Templi Orientis (O.T.O.) and of its reformer, occultist Aleister Crowley. The O.T.O. is a hermetic order modeled after Freemasonry and German Illuminism and teaches its initiates the secrets of the Mysteries, Gnosticism, sex magick, Kaballah and other occult sciences. Contrarily to Freemasonry, the O.T.O. is however based on the "Law of Thelema" which main precept is *"Do What Thou Wilt be the whole of the Law*". Although this saying was interpreted in different ways, most agree that it refers to the dismissal of conventional moral and ethical rules in order to find one's "True Will". In other words, the usual guidelines by which good and evil are determined to have to be blurred and forgotten to obtain the true path to illumination. Crowley explains this notion rather clearly here:

> *“There are no “standards of Right”. Ethics is balderdash. Each Star must go on its own orbit. To hell with “moral principle”; there is no such thing”*
> –Crowley, Aleister. The Old and New Commentaries to Liber AL, II,28.

Although not officially considered “satanic”, the O.T.O. does fully embrace the Luciferian doctrine (see Crowley’s poem “Hymn to Lucifer) and its high-level members are referred to as “Most Illuminated and Most Puissant Baphomet”. Baphomet is, of course, the horned androgynous idol of Western Occultism.

**Poster in honor of Crowley by Madame Talbot. Notice “Do What Thou Wilt” and Baphomet. For more info on Baphomet read our full article entitled “Who is Baphomet”.**

Is Jay-Z part of the O.T.O. or does he just like that shirt? Don’t know. We will, however, see that he is very educated in the field of occult symbolism and that he enjoys hinting people that he associates with the Brotherhood. Here’s the video.

## “RUN THIS TOWN” ANALYSIS

So this is the video at face value: Jay-Z, Rihanna, and Kanye West are performing in front of an angry mob, which is apparently out to overthrow the current order of things and thus “Run This Town”. The aesthetics of the video are reminiscent of movements led by rebel factions in third world African or Latino countries. When one listens closely to the lyrics, however, something seems to be “off”. Jay-Z and Kanye are mainly rapping about how rich and famous they are and are describing bourgeoisie luxuries such as Maison Martin Margiela clothes, bottles of Riesling and Maybach cars. This isn’t exactly the type of speech Che Guevara would give. Despite the looks, the artists aren’t quite revolutionary, they can even be considered pro-establishment. Is this a political rebellion or could it be philosophical/spiritual? The visuals of the video hint a second, occult meaning to the song. At the beginning of the video, a man hands a lit torch to Rihanna who holds it up in the air. This symbolic gesture sums up perfectly the concept of the video.

**Rihanna handed a lit torch**

Anybody vaguely familiar with occultism can easily associate the symbol of the lit torch held high to Lucifer a.k.a. the Light

Bearer. Most occult orders secretly acknowledge Lucifer as being the savior of humanity, the fallen angel who liberated men from the oppression of the biblical God (Jehovah, Yahweh). These orders (the main one being Freemasonry) have been working for centuries towards the overthrow of the rule of organized religions to usher in a new age or a "New Order". At the philosophical center of this order: the Luciferian Doctrine, where men are free to become gods by their own means. The Torch of Illumination is the ultimate symbol of this philosophy and can be found in many instances (see Statue of Liberty, a gift from French Freemasons). The goal of the Illuminist has been put in plain in simple words: they are dedicated to the "**coming forth of the conquering light**". "Run This Town" visually represents this aim in a clear way for the initiates yet concealed for the profane. Consequently, the video contains a second level of interpretation: "Run This Town" is an announcement of the coming of a New World Order, lead by secret (Luciferian) societies. Rihanna's ominous intro explains how it is going down.

> Feeling it coming in the air, hear the screams from everywhere, I'm addicted to thrill, Its a dangerous love affair, Can't be scared when it goes down, got a problem tell me now, Only thing that's on my mind is who gon run this town tonight, who gon run this town tonite

**Guess Rihanna can't make this clearer for you**

Rihanna's lyrics are announcing an imminent change that might terrify or enrage some people ("*hear the screams from everywhere*"). The torches hint to a new spiritual and philosophical era where Lucifer is king. She is "*addicted to the thrill*" of being on the dark side and she knows that dealing with it is a "*dangerous love affair*". But regardless of all of this, it all comes down to control, hence "*Only thing that's on my mind is who gon run this town tonight*". Then Jay-Z comes along and announces the coming of "Roc Nation" (Roc being a diminutive of Rocafella, the name of his record label, which is based on the elite family Rockefeller).

> We are, yeah, I said it, we are This is Roc Nation, pledge your allegiance Get y'all fatigues on, all black everything Black cards, black cars, all black everything And our girls are blackbirds, riding with they Dillingers I get more in-depth if you boys really real enough This is La Familia, I'll explain later But for now, let me get back to this paper I'm a couple bands down and I'm tryna get back I gave Doug a grip, I lost a flip for five stacks

> Yeah, I'm talking five comma six zeroes dot zero ? Back to running circles 'round niggas, now we squared up

Jay-Z is asking you to "Pledge your allegiance" to the new ruler and to wear black everything to honor him. Jay's lyrics contain hints to Freemasonry that are hidden in the double meaning of some lines. "*I gave Doug a grip*" means he gave Doug a stack of money but the double meaning of that line would refer to the Masons' secret handshakes which are called "grips". And who is Doug? Might be Doug Morris. The last line of his first verse is "*Back to running circles' round niggas, now we squared up*". Aside from its obvious meaning, it also refers to the important Masonic concept of "squaring the circle", which is way too deep to explain here ("*I get more in-depth if you boys really real enough*"). In the second verse, Jay-Z says "*It's the return of thee god*", which refers to the Luciferian belief of men being gods. This term is often used in NY slang and originates from the fact that many rappers were Five-Percenters, a philosophy based on the belief that all men are gods. Further in the song, Jay-Z says: "*I'm in Maison, ugh, Martin Margiela*" which is an upper-end fashion store. English speaking people usually pronounce the French word "Maison" to sound like "mayzaun". Jay-Z, however, says it to sound like "Mason" as in "Freemason". There is an obvious double-meaning here meant to catch the ear of the listener. He basically says "I'm in Mason" to make people say "huh did he really say that?" as "I'm a Freemason" but he then continues by saying "*ugh, Martin Margiela*". The little pause after he says those words accentuate the effect. Then Rihanna comes back with the chorus.

> Life's a game but it's not fair I break the rules so I don't care So I keep doing my own thing Walking tall against the rain Victory's within the mile Almost there, don't give up now Only thing that's on my mind Is who gon' run this town tonight

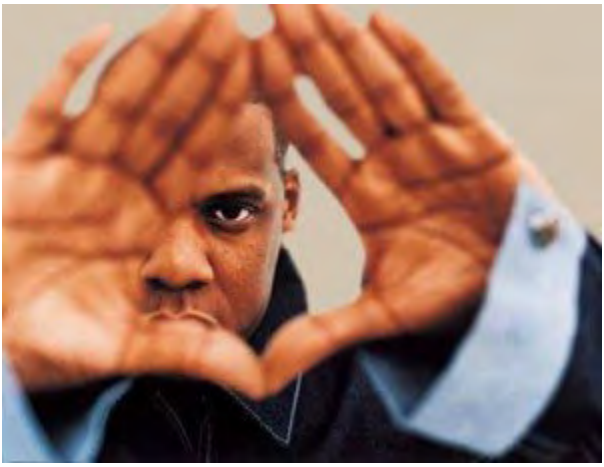
She says that the game of life is corrupted but she still

succeeds because she “breaks the rules”. In other words, she ignores the boundaries between good and evil to achieve her goals. This might remind you of the saying “Do What Thou Wilt” of the Ordo Templi Orientis described above. Those lines refer to her as a person and also to the Order as a whole, who is prepared to commit the most horrible acts to reach its goals. “*Victory’s within the mile*” means that the realization of the New World Order is at its final stages and that the Illuminati-sponsored revolution is about to happen.

**Rihanna throwing Rocafella sign which is the left eye inside a triangle**

So “Run This Town” contains obvious hints leading towards Luciferian philosophy and occult orders. The fire of Lucifer’s torch esoterically represents divine knowledge and wisdom brought to men. Fire in this vi, however, wever a destructive force. What type of knowledge are we giving these rebellious people, who represent the masses of fans?

**All-Seeing Eye.**



**All-Seeing Eye.**

Jay-Z's clothing line "Rocawear" has incorporated obvious occult symbols in its designs. Some are so blatantly Masonic that he probably couldn't get away with it if he wasn't effectively implicated with them. In interviews, Jay-Z has said to be actively involved in the choices of designs of his clothing line. Here are some examples:

## All-Seeing Eye in Triangle

**“Masters of the Craft” is a 100% Masonic saying and the All-Seeing Eye of the Great Architect depicted here is directly taken from Masonic works. Notice also the secret handshake depicted in a circle.**

The logo above is designed to look like the Eye of Horus below.

**Kanye wearing a shirt with the head of Baphomet**

## PRODIGY'S CRUSADE

Rapper Prodigy from the mythical group Mobb Deep has occasionally denounced Jay-Z's affiliation with the Illuminati in the last years. Here's an URB article on the subject.

**Prodigy's ain't down with that crap**

Like he does in his monthly blog on Vibe.com, the incarcerated Prodigy recently spewed more of his conspiracy theories via a handwritten letter to URB. This time, he reveals the moment his eyes were opened to the sham he calls "the government, religions, politics, the Federal Reserve, and I.R.S." According to P, in 1996, after reading a book by Dr. Malichi Z. York titled Leviathan 666, he was moved so much, he cried, and that was his "moment of clarity." "I was crying for all of humanity, but mostly for my black people 'cause I then realized it was all a sham," Prodigy writes in his letter to URB. "The government, religions, politics, the Federal Reserve, the I.R.S., and everything that we believe and live by is a joke." Even worse, the rapper says that many popular rappers are aware of these society secrets, but choose not to speak on it for fear of not being accepted by corporate America. One, in particular, is Jay-Z. **Occult Secrets of Jay Z, Kanye & Nas** "J.Z. knows the truth, but he chose sides with evil in order to be accepted in the corporate world. J.Z. conceals the truth from the black community and the world, and promotes the lifestyle of the beast instead," he wrote. Prodigy says that Jay grew up grew up in Dr. York's

> "Nuwabian" community in Brooklyn as a kid, and is "aware" of these evils — rogue government, elitists running the country, etc. Because of Jay'z refusal to speak on the topics Prodigy has been doing so since his incarceration, he will make it a point to wage war against him. "J.Z is a God damn lie. I have so much fire in my heart that I will relentlessly attack J.Z, Illuminati, and any-every other evil that exists until my lights are put out," P writes. "This negativity I speak of is an actual living entity that uses us as food. We must sever ties with it in order to see things for what they really are. This negative energy is created and harnessed by the Illuminati secret government and they will make you spread this energy without you even knowing it. But people like J.Z. are very well aware. He was schooled by Dr. York," he continued.

Real talk.

## IN CONCLUSION

So, the least we can say is that Jay-Z has "affinities" with occultism and secret societies. "Run This Town" only adds to the suspicions surrounding him due to the symbolism and philosophy displayed in the video. In light of those facts, some questions arise: has Jay-Z sided with the elite to succeed in the corporate world? Is he used to promote NWO agenda? Or is this an act to fuel rumors and to add a little "mystique" around his persona? Maybe it's all of the above. Maybe he's doing this to get people like me writing and to generate buzz around his latest album. If this article has promoted Jay-Z, so be it.  At least people will know what the they're saluting when they're throwing up that Roc sign.

**The Roc sign.**

# BEYONCE'S "SWEET DREAMS" VIDEO IS ABOUT OCCULT MIND CONTROL

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**Beyonce's "Sweet Dreams" video is viewed by most people as being merely "sexy" or "fashion" but not many get its occult meaning. Hidden in the symbolism of the video and in the song's lyrics are references to dark themes: possession and mind control.**

If you read my other article on Beyonce called "Beyonce to Sasha Fierce – Occult Symbolic Rebirth", you're already aware of the dark symbolism surrounding Sasha Fierce. "Sweet Dreams" is a perfect continuation of the dark themes surrounding Beyonce's alter-ego: dark occultism, mind control, spirit possession, etc. The lyrics of the song and the imagery of the video have a supernatural and ethereal quality, as Beyonce professes her love for someone or something she calls a "sweet dream or a beautiful nightmare".

## ESSENTIAL INFORMATION

So what is this song about? Love? Yes. Love of her mind controlled state and of her controller. Pretty disturbing. What is mind control? It is a technique developed by the CIA to literally control a subject's mind (google MK Ultra for more info). "Monarch Programming" uses extreme treatments (such as electroshock) to cause a major trauma in the victim's psyche. Ron Patton describes the main precepts of "Monarch Programming" here:

*Definition and Description*

*"The name MONARCH is not necessarily defined within the context of royal nobility, but rather refers to the monarch butterfly. When a person is undergoing trauma induced by electroshock,* ***a feeling of light-headedness is evidenced; as if one is floating or fluttering like a butterfly****. There is also a symbolic representation pertaining to the transformation or metamorphosis of this beautiful insect: from a caterpillar to a cocoon (dormancy, inactivity ), to a butterfly (new creation) which will return to its point of origin. Such is the migratory pattern that makes this species unique. Occultic symbolism may give additional insight into the true meaning. Psyche is the word for both "soul" and "butterfly" coming from the belief that human souls become butterflies while searching for a new reincarnation. Some ancient mystical groups, such as the Gnostics, saw the butterfly as a symbol of corrupt flesh. The "Angel of Death" (remember Mengele?) in Gnostic art works was portrayed crushing the butterfly. A marionette is a puppet that is attached to strings and is controlled by the puppet master, hence MONARCH programming is also referred to as the "Marionette Syndrome." "Imperial Conditioning" is another term used, while some mental health therapists know it as "Conditioned Stimulus Response Sequences." Project MONARCH could be best described as a form of structured dissociation and occultic integration, carried out in order to compartmentalize the mind into multiple personalities within a systematic framework. During this process, a Satanic ritual, usually including Cabalistic mysticism, is performed with the purpose of attaching a particular demon or group of demons to the corresponding alter(s). Of course, most skeptics would view this as simply a means to enhance trauma within the victim, negating any irrational belief that demonic possession actually occurs."*

***Alters and Triggers***

*Another way of examining this convoluted victimization of body and soul is by looking at it as a complex computer program: A file (alter) is created through trauma, repetition and reinforcement. In order to activate (trigger) the file, a specific access code or password (cue or command) is required. The victim/survivor is called a "slave" by the programmer/handler, who in turn is perceived as "master" or "god." About 75% are female, since they possess a higher tolerance for pain and tend to dissociate easier than males. Subjects are used mainly for cover operations,*

*prostitution and pornography;* ***involvement in the entertainment industry is notable****. A former military officer connected to the DIA, told this writer, "In the 'big picture' these people [MONARCH victims] are in all walks of life, from the bum on the street to the white-collar guy". In corroboration, a retired CIA agent vaguely discussed the use of such personnel to be used as "plants" or "chameleons" for the purpose of infiltrating a designated group, gathering information and/or injecting an ulterior agenda. There are an inordinate amount of alters in the victim/survivor with numerous back-up programs, mirrors and shadows. A division of light-side (good) and dark-side (bad) alters are interwoven in the mind and rotate on an axis. One of the main internal structures, (of which their are many) within the system is shaped like a double-helix, consisting of seven levels. Each system has an internal programmer which oversees the "gatekeeper" (demons?) who grant or deny entry into the different rooms. A few of the internal images predominately seen by victims/survivors are trees, the Cabalistic "Tree of Life," with adjoining root systems, infinity loops, ancient symbols and letters, spider webs,* ***mirrors or glass shattering****, masks, castles, mazes, demons/monsters/ aliens, sea shells, butterflies, snakes, ribbons, bows, flowers, hour glasses, clocks,* ***robots****, chain-of-command diagrams and/or schematics of computer circuitry boards.* Source: http://www.whale.to/b/patton.html

**MK Ultra Victim (1961)**

OK, this heavy stuff but there are some important points to note which are directly related to “Sweet Dreams”:

1. Monarch treatment gives a feeling of “light-headedness as if one is floating”
2. It engenders a new creation, an alternate personality
3. The victim sees his controller as “god”
4. Dark occult rituals are involved in the process
5. Symbols relating to Monarch programming involve mirrors, glass shattering, rainbows, robots and more.

I’m guessing that you’re starting to see where I’m going with this. All of these things are represented in Beyonce’s 4-minute video. How much can one honestly attribute to coincidence? The truth is: “Sweet Dreams” is a metaphor for mind control, Monarch Programming to be precise, and Beyonce sings from the point of view of the programmed slave.

> "Every night I rush to my bed With hopes that maybe I'll get a chance to see you When I close my eyes I'm going out of my head Lost in a fairytale, can you hold my hands and be my guide?"

Beyonce is looking forward to "*going out of her head*" and getting "*lost in a fairytale*". She is asking her controller to "*hold her hand and be her guide*". The state of a mind-controlled slave is often compared to a fairytale (they are said to be shown movies such as The Wizard of Oz). The controller will be her guide in the treatments.

> "Clouds filled with stars cover the skies And I hope it rains, you're the perfect lullaby What kinda dream is this?"

There is a real sense of a hazy state of mind. Beyonce says to her controller, who is causing in her this mental state, *"you're the perfect lullaby"*.

> "You could be a sweet dream or a beautiful nightmare Either way I don't wanna wake up from you (Turn the lights on) Sweet dream or a beautiful nightmare Somebody pinch me, your love's too good to be true (Turn the lights on)"

So this state of mind control can be a sweet dream, which is a blissful state where the boundaries between reality and fiction are blurred. It can also be a nightmare due to the traumatizing treatments, the mental anguish and the fact that being a Monarch slave is probably the worst thing that can happen to anyone. Sweet dream/Beautiful Nightmare also describes the dichotomy between Beyonce and her dark alter-ego Sasha Fierce. As Patton stated in his discussion of mind control:

> *"A division of light-side (good) and dark-side (bad) alters are interwoven in the mind and rotate on an axis."*
> -Ibid.

> "My guilty pleasure, I ain't going no where Baby long as you're here I'll be floating on air"

"My guilty pleasure" refers to the fact that she knows that this state of synthetic bliss is false and ultimately harmful to her. But as long as her controller is there, she'll be "floating on air". This is especially significant when one knows that subjects of Monarch programming get a feeling of light-headeness, as if they're floating.

> "I mention you when I say my prayers I wrap you around all of my thoughts Boy you're my temporary high"

There is here a mix of the "scientific" mind programming with the occult ritualistic aspect of it. The "controller" is often interchanged with Lucifer and "mind control" can be interchanged with spirit possession. As Ron Patton stated, ancient occult knowledge, rituals, and magick are incorporated in the programming of the subject. The person sees the controller as a god, or Lucifer, who possesses his/her soul and thoughts. Beyonce says she mentions the name of her controller (or Lucifer) when she says her prayers. She wraps her controller around all of her thoughts which is a nice way of saying that the possessor is in control of her thoughts.

> "Tattoo your name across my heart so it will remain Not even death can make us part What kind of dream is this?"

She is basically saying that she gave her soul to her controller aka Lucifer. "*Not even death can make us part*", conveys an obvious spiritual meaning. The only thing that remains of us after death is our soul. She says that even after death, her soul will still be owned by her possessor. As in all works of art, the lyrics could be interpreted in numerous ways. The video, however, confirms the mind control theme of the song by visually representing the steps, the symbols and even many "triggers" associated with Monarch programming.

## VIDEO ANALYSIS

So what is the message of the video? Yes, I know Beyonce is "hawt". Now that we got that out of the way, we can look past her hawtness…There's way more to that video than hypnotic robot breasts. The video starts with Beyonce sleeping to a creepy lullaby tune. A dove appears and levitates Beyonce from her bed while the lullaby gets increasingly menacing. This scene ends with a scream of terror.

In Christian symbolism, the dove represents the Holy Spirit. There's, however, nothing "holy" about that scene. The scene is dark, the music is ominous, Beyonce is troubled and she gets lifted in what looks like a feat of black magick. To find the true meaning of that dove, one has to go into its occult meaning.

> *"Helena Blavatsky, an occultist, Luciferian, magician, Mason, and founder of the Theosophical Society, along with Masonic author Albert Pike, in their writings of this belief, that Lucifer is the holy spirit. Pike, referred to the Holy Ghost, when he wrote, "the body of the Holy Spirit, the universal Agent, [is] the Serpent…"*

The Holy Spirit of Occult Orders, the liaison between the earth realm and the heavens, is Lucifer. This is graphically

represented on the lamen of the Luciferian fraternity Ordo Templi Orientis.

**Lamen of the O.T.O. Upside dove = Fall of Lucifer?**

So in the first scene of the video, we see Lucifer lifting Beyonce from her bed and sending her to a kind of weird heaven. As stated above, the song is at the same time about Lucifer and Beyonce's mind controller. So the dove also represents the controller making Beyonce feel light-headed from Monarch programming. Beyonce is sent into an "alternate world" with an omnipresent rainbow, a symbol associated with Monarch programming. We often see in the video multiple Beyonce's colliding into one or the opposite, which represent her alters or minions. If you look closely at the backup dancers in one particular scene, they are literally broken in half, as if they are not activated.

**Notice the rainbow, the importance of the light source (Lucifer = god of Light)…And is this a pale horse running in the background?**

In this symbolic scene, Beyonce is in a mirror room, not knowing who the “real Beyonce” is. This scene refers to the dissociative nature of mind control, not to mention that mirrors are an all-important symbol of Monarch Programming.

**Mirror reflections symbolism**

She then shatters a mirror and fragments fly all over the place, which represents the fragmentation and

compartmentalization of her consciousness, an important prerequisite in order to create a new alternate personality in Monarch programming. Then it happens. The shiny new robot Beyonce, the new programmed alternate personality is born.

**New controlled Beyonce trying in vain to get back the fragments of her consciousness**

What is a robot? It is a machine that is programmed to accomplish specific tasks. This description also applies to a mind-controlled slave. So the video describes the steps of mind control and the metamorphosis of the worm into a Monarch butterfly.

## IN CONCLUSION

Beyonce's "Sweet Dreams" describes the blissful journey of a mind control subject towards its new persona. Even if that process is insanely painful and nightmarish, the subject is programmed to enjoy it, hence the phrase "*either way, I don't want to wake up from you*". Numerous symbols and mind control triggers are included in the video and, combined with the dissociative lyrics, the song leaves no doubt to those "in the know" of its occult meaning. Why are there allusions

to Lucifer and mind control in the video and many others? What's the purpose of it? Is it supposed to have an effect on the viewers? Are these types of videos mega-rituals acting on the subconscious of music fans? Are they preparing (programming) the new generation to accept those things as a reality? Those are questions I'm still attempting to answer. One thing is for sure: when one realizes that Beyonce's incredible beauty and talent are used to promote such horrors, the video becomes indeed a "beautiful nightmare".

## THE 2009 VMAS: THE OCCULT MEGA-RITUAL

**From unexpected drama to shocking performances, MTV's 2009 Video Music Awards managed once again to raise eyebrows and get people talking. What most people missed, however, were the occult meanings encoded in the VMAs. The TV event was in fact a large scale occult ceremony, complete with an initiation, a prayer and even a blood sacrifice. We'll look at the symbolism that appeared during the show.**

MTV's Video Music Awards have often incorporated dark and strange acts, containing some occult symbolism. This year's version, however, outdid itself. The show left most people wondering what was wrong with Kanye West or trying compute the madness of Lady Gaga's performance. The only way to understand the full meaning behind those performances is to look into esoteric teachings. The fact is that the whole awards show took the most common rituals of occult orders and re-enacted them in a show witnessed by the entire world.

This year's VMA's were very different from other awards shows. They focused on a very limited number of artists (Beyonce, Taylor Swift, Lady Gaga), while ignoring many others who were equally successful. The "chosen" artists became characters in the VMA's ceremony and acted out different ritual dramas. This might sound totally crazy to the average MTV viewer but those acquainted with the practices of occult orders (such as Freemasonry) can decode the references to sacred rituals. There are numerous types of fraternities and rituals, from the most noble to the most

infernal, and they have existed throughout History. The VMAs were decisively inspired by dark, sinister and even Satanic ceremonies. Let's look at those rituals.

## THE HIGH PRIESTESS' WORDS OF WISDOM

**Madonna's sermon**

Madonna, the music industry's High Priestess, the revered "elder" of MTV, opens the show with a very solemn eulogy for Michael Jackson. She admitted never really knowing or "connecting" with him, but she was still chosen to pay him tribute. Madonna is a well known and publicized adept of the Kaballah, the esoteric school of Judaism which is studied in most occult orders. Rabbi Ariel Bar Tzadok explained how she uses (or abuses) Kaballah symbolism in her music:

> *"I discovered that Madonna's famous dabbling with sacred Jewish mysticism has taken an interesting turn. In her latest music video for the theme song of a new James Bond movie, the "material girl" of old is transforming herself into a "Kabbalah girl." Aside from the traditional Madonna blend of music and sensuality, in this video we see Madonna has a Holy Name of G-d tattooed onto her right shoulder. Tattooing, mind you, is a practice forbidden under Torah Law, all the more so abhorred by the Kabbalah. Granted the tattoo may not be real or only*

*temporary but nonetheless, any expression of performing a forbidden act is itself forbidden and inexcusable. Unfortunately, Madonna's abuse of Kabbalah and traditional Torah Judaism does not stop here.*

*Later in the video we see Madonna winding leather straps around her left arm in the exact same format and style as holy tefillin are worn by religious Jewish men. Tefillin consist of a small leather box containing scared parchments. These are then strapped to one's left biceps, and the strap is wound down the left arm and around the hand. Granted Madonna did not go so far as to defame the tefillin boxes themselves. Yet, it is quite clear that the wrapping of the straps around her arm is done in orthodox Torah style. This act of hers is pure sacrilege."*

-Rabbi Ariel Bar Tzadok, Madonna's Kabbalah – Not Kosher http://www.koshertorah.com/PDF/madonna%20kabbalah.pdf

Madonna's tribute focused on the fact that MJ was "otherworldly" and "a king" but she insisted on the fact that he was also a human being. It was wisdom that could only be imparted by the High Priestess. Members of the audience bowed their heads and meditated on her words. They had a deep Kabbalistic resonance. The speech was followed by a video tribute to Jackson, beginning oddly with 'Thriller' and displaying the face of MJ as a decaying zombie, risen from the dead, on a huge screen. We then hear Price's verse in the song saying:

*"Darkness falls across the land*
*The midnite hour is close at hand*
*Creatures crawl in search of blood*
*To terrorize yawls neighbourhood*
*And whosoever shall be found*
*Without the soul for getting down*
*Must stand and face the hounds of hell*
*And rot inside a corpses shell*
*The foulest stench is in the air*
*The funk of forty thousand years*
*And grizzy ghouls from every tomb*
*Are closing in to seal your doom*

*And though you fight to stay alive*
*Your body starts to shiver*
*For no mere mortal can resist*
*The evil of the thriller"*

It is only fitting that MJ's greatest was included in his tribute, but this did seem a rather gruesome way to start a posthumous tribute. Someone somewhere made some odd choices, but this somehow fitted the "vibe" of the rest of the show.

## TAYLOR SWIFT'S INITIATION

**"Imma let you finish!"**

Taylor Swift wins the "Best Female Video" award and goes up on stage to give her thank yous. Kanye West pops out of nowhere, taking the mic from her hand, and informs her that Beyonce has "*one of the best videos of all time*". This scene has caused much controversy and has earned Kanye the title of "Douchebag of the year" plus the honor of being called a "jackass" by the President of the United States. I might shock some people by saying this… but this "unexpected" event

was… STAGED! There I said it. Did you ever watch a crappy reality show and had the gut feeling that the whole thing was scripted? Well, I've got an overload of that feeling while watching this scene. None of the people involved (not even Beyonce making her "I can't believe this is happening" face) are good actors. Furthermore, I've been following Kanye's career since his beginnings and I've retained one important fact about him: the only thing Kanye West cares about, is Kanye West. So if he had to throw a hissy fit about something, it would have been about him not winning. Not Beyonce. Him.

This scene is, in fact, Taylor Swift's initiation into what I call "The Circle of Chosen Artists". The pupil is humiliated in front of her peers and told that she is not worthy to be on the same stage as Beyonce, the queen of the ceremony. Almost all groups, fraternities and gangs carry out an initiation process to test the recruit's character, strength, and worth. Swift's ordeal was to have Kanye ruin her first award ever and to be told that she didn't deserve this recognition. The rapper is known for bitching during award shows so he was the perfect candidate to make it all seem "unexpected".

**“Who wants to pray to the devil with me?”**

Jack Black comes out dressed as a heavy metal guy on steroids to promote a video game. At one point he asks the audience to put their devil horns in the air and the proceeds to pray to the “dark lord Satan”. The whole thing is light-hearted and comical but I don’t see any other way a prayer to Satan can be inserted into a primetime show without getting a truckload of complaints from “concerned parents”. The scene starts off semi-funny but Jack Black finishes off on a more serious note by saying: “*I ask you to grant tonight’s nominees with continued success in the music industry*“. This last phrase actually reveals a dark truth about the entertainment business.

So the net result of this scene is this: everybody threw up their “devil horns” hand sign, then took each other’s hands and prayed to Satan. This piece of pre-rehearsed comedy might have been an insignificant skit in another show. But in

the context of this one, with its many recreations of occult rituals, the skit takes on a whole other, sinister meaning.

## THE BLOOD SACRIFICE

Lady Gaga's performance was hailed as "brilliant" by many music fans. If you, however, ask them what it symbolizes, their expression becomes questioning. Here's what Gaga said about her performance during an interview at *gagadaily.com*

> ***"Do you think it will be one of those defining moments people will remember at the VMAs?"***
> *"I know it will. I sort of have this philosophy about things: there's never a reason to do something unless it's going to be memorable, unless it's going to change things, unless it's going to inspire a movement. With the song and with the performance, I hope to say something very grave about fame and the price of it."*
>
> ***"Something grave? What?"***
> *"You'll have to see."*
>
> ***"What are you going to wear? "***
> *"I would say that the fashion for the performance is a*

*representation of the most stoic and memorable martyrs of fame in history. It's intended to be an iconic image that represents people. I think after watching the performance and maybe studying it after you watch it on YouTube, you'll see the references and the symbols come through."*

The setting for the performance is very symbolic. Gaga performs in a temple or maybe an aristocratic mansion, complete with columns, chandeliers, and paintings. Occult rituals, mind control experiments and even human sacrifices have constantly been rumored to take place in those kinds of settings. One feature I cannot ignore is the presence of two massive pillars beneath an arch.

**The decor of Gaga's performance. Notice the two pillars and the arch above**

They are unmistakable Masonic symbols, as depicted on this lithograph:

This obvious reference to Freemasonry hints to the occult and ritualistic aspect of Gaga's performance. Masons are known to carry out ritual dramas in their lodges; live re-enactments of allegorical stories. Gaga's performance symbolizes her rise to fame and the sacrifice she had to make in order to succeed.

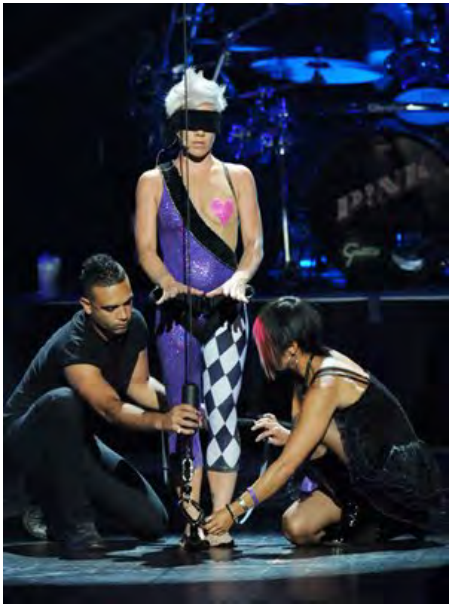
When the bloody Gaga is lifted into the air, an eerie light comes out from between the pillars and the dancers lift their arms in the air in praise. Many ancient religions carried out ritual sacrifices to please the gods. Blood sacrifices have also been viewed by black magicians as the ultimate way to collect spiritual energy. The final scene of the performance conveys the presence of this mysterious "force" after a sacrifice.

**Rising star**

Right after her performance, Gaga appears dressed all in red, with her face completely covered in red. She is basically a walking, talking blood sacrifice. It represents the aftermath of fame, the hellish life that follows the sacrifice, the selling of the soul for success in the music industry.

**“This is for God and the gays”**

PINK’S MASONIC INITIATION



There is no way a Mason could watch this performance without recalling his initiation into the First Degree. Here's a description by Mark Stavish:

> *"The candidate for initiation is stripped of all material possessions and dressed in a strange and peculiar garb (...). This includes a blindfold and a length of rope called a cable tow."*

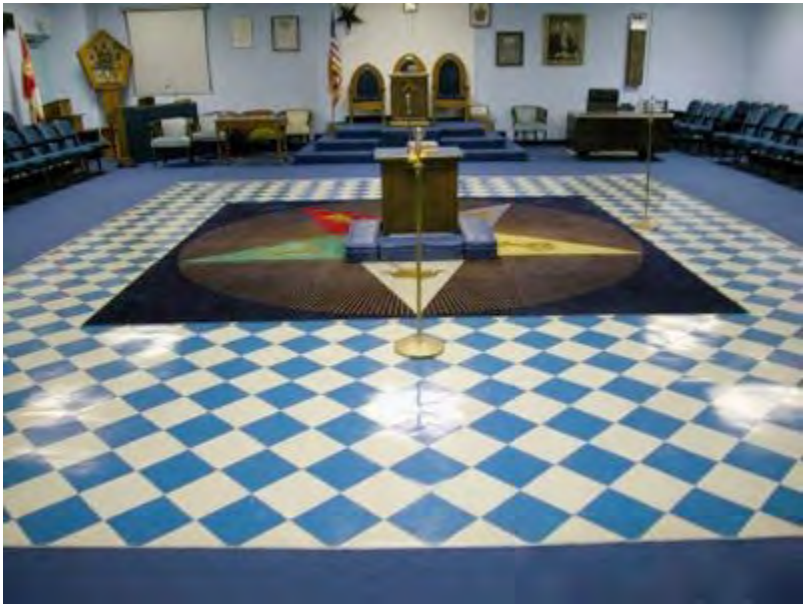
He continues

> *"The blindfold used represents secrecy, darkness and ignorance as well as trust. The candidate is led into the lodge room for initiation but is not able to see what is happening. He is bound about the waist and arm with the cable tow."*
> -Mark Stavish, Freemasonry: Rituals, Symbols and History of the Secret Society

**The initiate is blindfolded and attached to a cord with the left breast and left leg exposed**

Pink is blindfolded and bound with ropes. Her costume exposes her left breast, as is the case with Masonic initiates. Instead of having her left leg exposed, Pink's costume bears

a diamond pattern which is very reminiscent of the floors in Masonic lodges.



**Eastern Star Lodge**

Pink's performance was a dizzying display of acrobatics which undoubtedly left her (and the viewers) totally disoriented. This is also a feature of Freemasonry's First Degree initiation:

> *"He is then blindfolded and a cord in the form of a noose is passed round his neck. At this point the novice is entering the marginal stage, associated with ordeals; he cannot see, his sense of direction has been confused and he has been dressed like a victim for execution."*
> -J.S. La Fontaine, Initiation – Ritual Drama and secret knowledge across the world

Pink's performance was yet another blatant reference to ritual dramas in occult orders.

## TAYLOR SWIFT'S ACCEPTANCE INTO THE ORDER

**"Can we try this again now?"**

After Swift's public humiliation, Beyonce, the queen of the ceremony, calls her up on stage to let her "have her moment". She appears from backstage (as if awaiting her cue) in a red dress which is strikingly similar to Beyonce's. A reader of this site has noticed that at the moment the two singers hug, a strange phrase appears on the screen behind them saying "RDFO IL 40 PRO DEL ATO". I have no idea what that means, but it was there. If you solve this enigma, be sure to post it in the comments. ****Editor's note** Pretty sure it means "Ilford Delta Pro film".**

**Is this a computer glitch or a coded message?**

Taylor Swift being called on stage represents the fact that she has now been accepted as an equal to Beyonce and has become one of the "chosen ones". The matching dresses also convey this sense of belonging to a new group. She has "passed the test" – the ordeal of being humiliated – and she can now reap the rewards of being an insider.

## IN CONCLUSION

Award ceremonies like the VMAs define and crystallize the pop culture of an era. They consecrate the chosen artists while leaving the others dwelling in the shadows of anonymity. As shown above, the whole show was heavily permeated with occult symbolism, primarily focusing on the "initiation" aspect of it. Why is MTV exposing young people (who know nothing about occultism) to such rituals? Is there a subliminal effect on the viewers? Are we educating the new generation to accept these symbols as part of popular culture? There is definitely a second layer of interpretation in many of MTV's products. To decode the symbols is to

understand the inner-workings of the entertainment industry.

# LADY GAGA'S BAD ROMANCE - THE OCCULT MEANING

**Lady Gaga's videos and performances are extremely symbolic and filled with hidden messages. Her latest video, named "Bad Romance", describes the dark and ritualistic inner-workings of the entertainment industry, by symbolically depicting Gaga as a sex slave. This article examines the occult symbols present in the video and its hidden meaning.**

The video for the song *Bad Romance* is a mix of deep symbolism with sheer randomness, creative fashion with corporate product placements and modern-day decadence with religious imagery, all rolled up in a great big music industry celebration. Gaga uses her odd-ball theatrical presence to its full extent to shock, creep-out and fascinate the viewers. I've mentioned the presence of mind control elements, of the horned god Baphomet, of secret societies and so on. Far from steering away from those themes, Gaga's latest offering incorporates all of them in this video, which is a great big metaphor for the music industry. Let's look at the song.

## CONCEPT OF THE SONG

*Bad Romance* is the first single out of Gaga's *Fame Monster* album. If you look back at her past works, the main message of her music is that she is willing to do anything, even sacrifice herself, to obtain fame. The video continues in the same vein by depicting Gaga as a willing victim in the music industry's shady inner-workings. She wants to live a *Bad*

*Romance* with the abusive, cruel and satanic music industry. She's aware of all of its flaws but she still desires to be part of it more than anything else. She is a Fame Monster…she feeds off of fame…she enjoys being famous…if she is not famous, she'll die or something…you get the picture. At face value, the song lyrics seem to be about her wanting to get "banged" by a kind of psychopath, but the video reveals that the psychopath is, in fact, the music industry.

The song starts with a weird chant that goes

> Rah-rah-ah-ah-ah-ah!
> Roma-roma-mamaa!
> Ga-ga-ooh-la-la!
> Want your bad romance

This is the type of senseless crap drunk people like to yell in those disco dance parties you crazy kids go to. Is there a deeper meaning to it?. Ra, as the name of the ancient Egyptian sun god, is still of great importance in today's occultism (see the "Eye of Ra", the All-Seeing Eye). Roma may be a reference to the roman catholic church, but I'm not sure. This could be interpreted in many ways so I won't linger on it.

> I want your ugly
> I want your disease
> I want your everything
> As long as it's free
> I want your love
> (Love-love-love I want your love)

> I want your drama
> The touch of your hand
> I want your leather-studded kiss in the sand
> I want your love
> Love-love-love
> I want your love
> (Love-love-love I want your love)

Right away, it is obvious that the love that Gaga is seeking is wrong and sick. She's a sex slave and apparently, she likes it. She knows that the industry is ugly but she still wants in. There is an obvious sense of sadomasochism, as she seems to know that this love (of success in the music industry) will hurt her and treat her badly, but she's up for it. As we will examine in the video, there is also a spiritual meaning to the lyrics where fame equals submitting to the dark, satanic side of the music industry. In other words, the song is also about submitting to evil and the imagery of the video corroborates this fact.

I want your horror
I want your design
'Cause you're a criminal
As long as your mine
I want your love
(Love-love-love I want your love-uuhh)

I want your psycho
Your vertigo stick
Want you in my rear window
Baby you're sick
I want your love
Love-love-love
I want your love
(Love-love-love I want your love)

Here again, there is a mix of the "horror" of evil with hardcore sex references, which convey the fact that she wants to be "penetrated" by this evil influence in order to gain its favors. There are references to Hitchcock movies (Psycho, Vertigo) that are cleverly turned into sexually explicit lyrics.

During the bridge, Gaga sings emotionally "I don't wanna be friends". She does not want to be an outsider of the music industry, she wants to be part of it. Later she says"I want your love and, All your lovers' revenge", which means that she

wants all of the attention of the music industry to the point that she also wants the “hate” of the artists who are jealous of her.

Of course, the lyrics are open to interpretation but the visuals of the video really give a particular meaning to the words. Gaga is not singing to a person, but to a group, an entity, an organization. She is singing to the Illuminati, to the music industry, to Baphomet: to the ones that have the power to make her famous. She wants to be part of that sinister and corrupt system and write a *Bad Romance* with it.

## ANALYSIS OF THE VIDEO

The video is dense with symbols and odd images. Some are significant while others seem to be random. It is obvious that the whole concept is a huge allegory for the reality of fame. She plays the role of a mind-controlled and drugged sex slave who is prepared to get auctioned to members of the Russian mafia. Here’s the video.

### Main Story Line

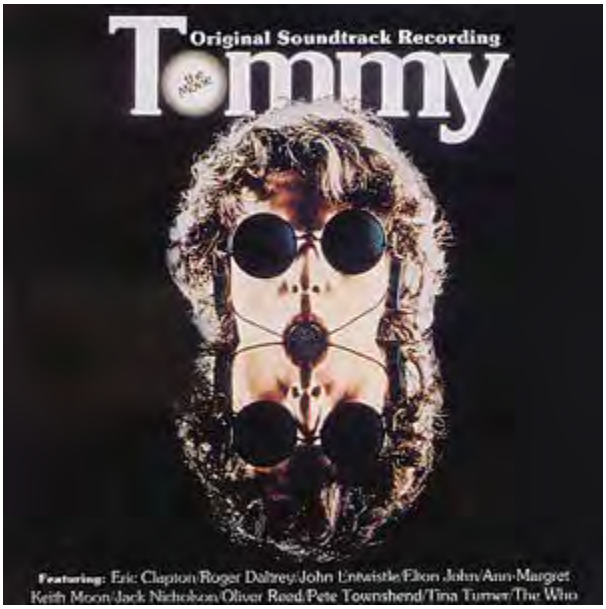
The video starts with Gaga emerging from what looks like a high-tech coffin or maybe a sensory deprivation tank.

At the beginning of the video, she is deprived of her senses. Either her eyes, her ears or her nose are covered. Sensory deprivation is a torture technique used on prisoners or mind-controlled slaves in order to “break” them and to facilitate their re-education. She is a beginner, an amateur and she doesn’t really know what she’s doing.

**Gaga can't see or hear anything**

In one scene, she is wearing thick sunglasses and talking to herself through a mirror.

This is reminiscent of *The Who's Tommy* movie, where a deaf, dumb and blind boy only becomes responsive when staring at the mirror.




**The Who's Tommy is a movie about a boy who becomes deaf, dumb and blind after a traumatic event.**

Gaga then bathes herself to "wash off her sins" as Gaga said in an interview about the video. She is "wide-eyed" and innocent but we'll see that she'll gradually turn into a "Fame Monster".

***Innocent Gaga taking an innocent bath with her big innocent eyes***

She is then roughly handled by two women. She fights them but she finally accepts her fate and even raises her hands in praise.

Throughout the video, there is a back and forth between her being forced to go through with her duties as a slave and her willingness to go through with them. She is then forced to drink some vodka, which is, in fact, an MTV-friendly substitute for drugs. Mind-controlled sex slaves are heavily drugged to numb their thoughts and make them easy to manipulate.

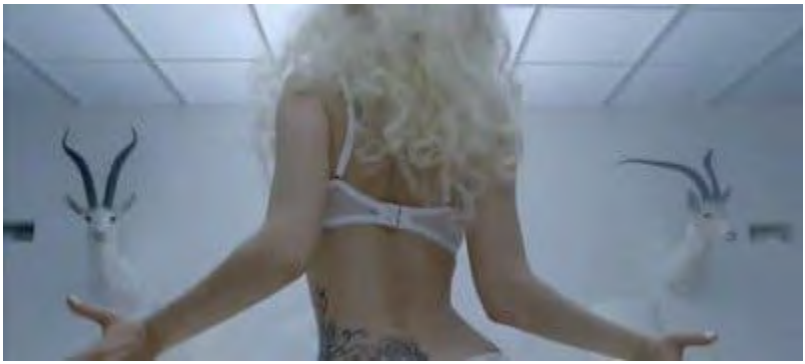
Gaga is then undressed and forced to perform in front of a

bunch of men. Those mafioso can represent the Illuminati, the dark force ruling the music industry. The masks represent their hidden nature. Each individual represents a record company, and they are bidding to see who will sign her.

Gaga seems to be well aware of what is happening and she chooses to charm a particular guy, who seems to have what she wants. The masked man seems to enjoy what is happening to him and bids to obtain her.

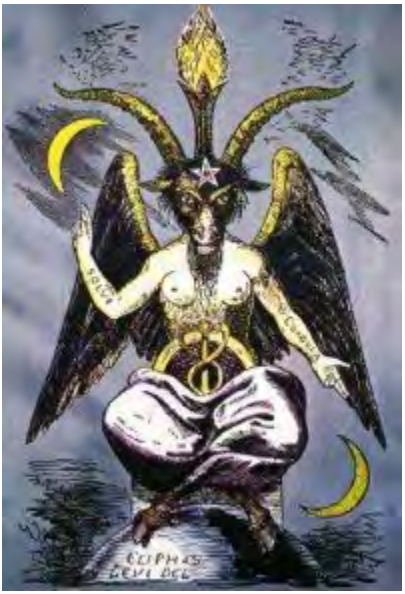
**One second left to the auction for the services of Lady Gaga**

Gaga is then required to fulfill her duties as a sex slave by…you've guessed it… having sex with the winning bidder. So she proceeds into a very symbolic room.



**Her hands are strategically placed under the horned heads. Immediately after, a fire ignites the room.**

On each side of the bed are gazelle heads, who symbolically refer to Baphomet, the horned idol of Western occultism.



If you've read my other articles on the music industry, you already know of the frequent use of the likeness of Baphomet in music videos and pictures. My past articles on Gaga have shown her posing in the same way as the image above. Strategically placed horned heads have appeared in her past

videos and photo shoots. Having said that, the presence of those horned heads in that room is not merely decorative, it is very symbolic.

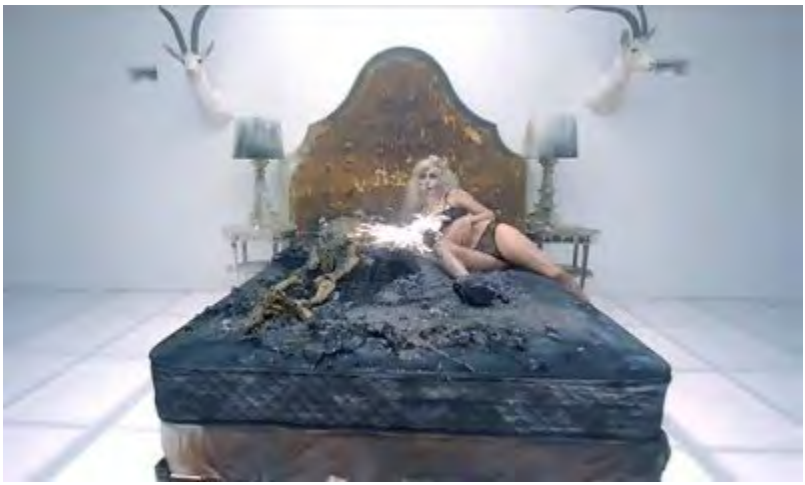
Gaga is “offering herself” at the altar of Baphomet in order to become initiated and accepted into the Order. She does not want “to be friends” with the music industry, she wants to be an insider (she’s not a “Fame Monster” for nothing). So this offering gets consumed by fire, and not sex because it is about Baphomet and not the Russian guy. He was just a means for her to obtain what she wanted..fame.

When the fire starts, another scene plays simultaneously showing Gaga and masked dancers dressed in red, the color of sacrifice and initiation. The virginal white garments she wore during most of the video are replaced by bloody red, a visual confirmation of the fact that she is now initiated and accepted as an insider. In my article on the 2009 VMA awards (article here), we see that Lady Gaga and Taylor Swift start out the show wearing white garments and, after a symbolic performance, they appear completely dressed in red. The

codes of the music industry seem to be used over and over again, in videos, award shows, and photo shoots.

Gaga then makes her trademark “Eye in the triangle” hand gesture after her initiation to make it clear who owns her now…the Illuminati.

The final scene shows Gaga lying in bed with the burned skeleton of the Russian Mafiosi.



Notice how everything is burnt except the two gazelle heads. The real “intercourse” happened between Gaga and

Baphomet. The guy was a tool, a middle-man who was sacrificed in the process of Gaga's initiation.

So Gaga basically went through the steps a mega-pop star has to go through in order to "make it big" in the music industry. She ultimately got what she wanted and apparently played the game on her own terms. Let's see how that works out for her.

## OTHER SYMBOLS

Aside from the main storyline, the video is riddled with numerous symbols and images which are occult in nature. Here are some of them:

### Sun Symbolism

There are many symbols referring to the sun in the video. As said above, Ra is an Egyptian sun god who is mentioned many times in the magic incantation-like "Rah-rah" chant. Sun worship has always been at the center of occult mysteries as it is considered to be the ultimate representation of God.

**Image of the sun in the razorblade shades. She is wearing a golden dress. Gold is representative of the sun in occultism**

**Golden sunlight bringing her back to life**

**Gaga at the center of planetary orbits**

## ANTI-CHRISTIAN SYMBOLISM

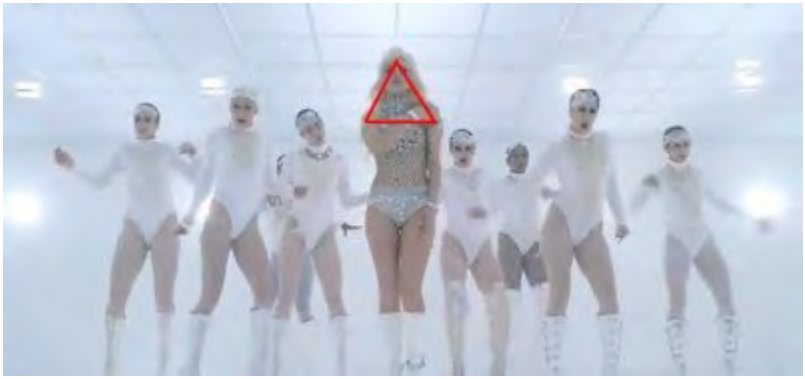
Christianity has always been at odds with occult secret societies. Persecutions and accusations come from both sides and one often defines itself by the negating the other. This is also represented in the video.

**The word "Monster" with a Christian cross underneath it creines a not-so-subliminal unconscious association**

The cross associated with the word "Monster" is also seen on her promotional pictures:

**Notice the position of her hands**

**A cross placed right on her “privates”. No matter what religion you are, you know this is not a sign of respect**



**In this choreography, Gaga does what looks like the sign of the cross but her hand gesture describes a triangle instead. Enjoy my brilliantly drawn triangle to help you visualize it.**

### Reptilian Monster Symbolism

In some scenes, Gaga gradually starts to look like reptilian monster, with a focus on the spine.

**Emphasis on the spine**

**Why is her spine glowing?**

**Bulging spine… I'm not sure of what she is doing with her fingers either.**

There is a great resemblance with the devil in this painting by Michael Pacher. Notice the spine.

## IN CONCLUSION

Lady Gaga's *Bad Romance* is by far the densest and most

symbolic video I've ever analyzed. It is a metaphorical yet accurate description of the steps which must be taken in order to become part of the "mega-pop-star machine". Submission, control, business negotiations, initiation, secrecy and the embrace of dark forces are all represented in the video. Once decoded, the song describes indeed the *Bad Romance* of the music industry. The machine uses artists, it pimps them, it cheats on them with new, hotter artists and it finally dumps them when the initial appeal is lost.

Gaga, the "Fame Monster" wants to be treated that way, knowing that there is not any other way to obtain world-wide fame. One might be extremely creative and talented, however fame can only be achieved through the exposure provided by the media corporations. They are owned by a secretive elite, represented by the masks on the faces of the bidders in the video. *Bad Romance*, more than simply serving the required dose of subversive symbolism to the MTV generation, offers a chilling description of a music industry ruled by the elite. And now comes the hardest part: getting this damn song out of my head.

## THE ESOTERIC INTERPRETATION OF THE BLACK EYED PEAS' "MEET ME HALFWAY"

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**The Black Eyed Peas' "Meet Me Halfway" is a catchy song with deceptively simple lyrics. A viewing of the video, however, reveals the song's true meaning: a quest for spiritual enlightenment, based on esoteric teachings. This article looks at the occult symbolism of the song and the video and explains its spiritual meaning.**

I've known of The Black Eyed Peas since they were an underground rap group struggling for recognition. Apparently tired of anonymity, the group recruited Fergie, a sultry R&B singer, and set their focus on the pop market. Their desire to appeal to the lowest common denominator produced pop gems such as the ode to idiocy *Let's Get Retarded* (which later had to be changed to *Let's Get it Started* due to complaints) and eventually launched them to super-stardom. My lack of tolerance for corniness caused me avoid the group for years, but some readers sent me the group's latest video, *"Meet Me Halfway"*. I was stunned by the incredible depth of the video. Its symbolism reaches deep into Mystery religions of antiquity and reveals tenets of esoteric schools such as the Kaballah. Pretty unexpected from the group also known for singing *"My hump, my hump, my hump, my hump, my lovely lady lumps*".

**The path to illumination**

After viewing the video, it is fairly obvious that the director did not want to convey a simple love song. It is about the union of the physical and the astral planes, of the male and female principles and between humanity and divinity. It is about the yearning of a being of the mundane world to seek a higher truth. The video is drenched with occult symbolism used in esoteric schools such as the Kaballah, Freemasonry, Theosophy, Gnostic Christianity and more.

The video starts with Fergie lying down in a lush, green jungle. She is on the physical plane, on planet earth which is abundant with terrestrial life and life-giving humidity. She is the archetypal Eve in the Garden of Eden. Despite all the beauty surrounding her, Fergie is looking to the sky and yearning for "something more", which is currently unattainable to her. She feels that there is something missing.

> I can't go any further than this
> I want you so badly, it's my biggest wish

Fergie is singing to her divine nature, to her higher self which seems infinitely far from her, yet it can still hear her. She went as far as humanly possible in her spiritual quest and she is asking her spiritual self to make a move towards her. She is heard.

**Floating.**

Rapper apl.de.ap (yes, that's his name) plays the role of Fergie's higher consciousness, the missing piece needed to obtain spiritual enlightenment. He is dressed in garments reminiscent of eastern sages or mystics and is meditating. The fact that he is levitating, surrounded by an aura, rotating and multiplying himself further conveys this sense of ethereal, non-human presence. He is not a physical human, but Fergie's spiritual counterpart. Apl.de.ap's lyrics communicate that as much as Fergie wants to connect with her higher-self, the higher-self longs to reunite with Fergie as well. They were forming a single unit before she "fell" into material existence and they want to "become one" again.

Cool,
I spent my time just thinkin thinkin thinkin bout you
Every single day yes, I'm really missin missin you
And all those things we use to use to use to do
Hey girl, what's up, it used to used to be just me and you
I spent my time just thinkin thinkin thinkin bout you
Every single day, yes I'm really missin missin you
And all those things we use to use to use to do
Hey girl what's up, yo what's up, what's up, what's up

Apl.de.ap's character completes Fergie in every way. She is physical, he is spiritual; she is lives in terrestrial life, he is lives in nothingness; she is female, he is male. In alchemical terms, she is the Mercury and he is the Sulfur. This concept of "two souls" is all-important Kabbalistic teachings.

**Apl.de.ap uses a Torah Pointer to consult his map. In this esoteric context it is used for Kabbalistic studies. Does the Kabbalah provide the road map to enlightenment?**

**Torah Pointer**

Here's an explanation of Kabbalistic philosophy using the

Zohar's (the most important work of Kabbalah) interpretation of the Genesis:

> *"The Zohar holds the concept of two Adams: the first a divine being who, stepping forth from the highest original darkness, created the second, or earthly, Adam in His own image.The higher, or celestial, man was the Causal sphere With its divine potencies and potentialities considered as a gigantic personality; its members, according to the Gnostics, being the basic elements of existence. This Adam may have been symbolized as facing both ways to signify that with one face it looked upon the proximate Cause of itself and with the other face looked upon the vast sea of Cosmos into which it was to be immersed. Philosophically, Adam may be regarded as representative of the full spiritual nature of man – androgynous and nor subject to decay. Of this fuller nature the mortal man has little comprehension. Just as spirit contains matter within itself and is both the source and ultimate of the state denominated matter, so Eve represents the lower, or mortal, portion that is taken out of, or has temporal existence in the greater and fuller spiritual creation."*
> -Manly P. Hall, Secret Teachings Of All Ages

## WILL.I.AM, THE VEHICLE

Exploring the universe on the back of his elephant, Will.I.Am is the liaison between the spiritual and the terrestrial world.

He could be called a “cosmic travel agent”. He is seeking the gateway that would allow Fergie and Apl.de.ap to unite again. This sense of travel is well reflected in his lyrics:

> Girl, I travel round the world and even sail the seven seas
> Across the universe I go to other galaxies
> Just tell me where you want, just tell me where you wanna to meet
> I navigate myself myself to take me where you be
> Cause girl I want, I, I, I want you right now
> I travel uptown (town) I travel downtown
> I wanna to have you around (round) like every single day
> I love you alway .. way

**Notice on the elephant the symbol of a double-headed eagle, which is very similar to the symbol of the Scottish Rite of Freemasonry.**

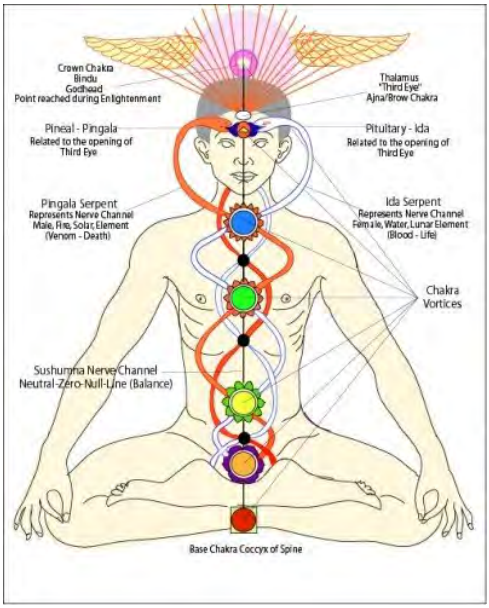
**Is Freemasonry the "gateway" to Kabbalistic enlightenment?**

## THE PINE CONE STAFF

Apl.de.ap gets up and starts his search for Fergie, his lost counterpart. He is the active principle searching, while Fergie is the passive principle, laying down on earth and waiting. Together they will become complete. In his walk through the cosmic desert, we can see that he is holding a very symbolic staff:

**Pinecone staff**

Pine cones have always been occultly associated with spiritual enlightenment. Whether we look at ancient Babylonians, Egyptians, Greeks or Christians, the pine cone has represented the mysterious link between the physical and the spiritual worlds, which can be found in the human brain. The pineal gland, also known as the third eye, is represented by the pine cone in occult symbolism. It is taught by Mystery schools to open the doors to spiritual perception once the seven Chakras are properly activated.




**Chakras.**

**Pine Cone Staff of Osiris surrounded by the two serpents of the Kundalini. The staff represents the spine and the pine cone represents the pineal gland.**

**Giant pine cone at the Vatican**

Manly P. Hall explains the importance of the pine cone in Freemasonry and ancient civilizations:

> *"Sufficient similarity exists between the Masonic CHiram and the Kundalini of Hindu mysticism to warrant the assumption that CHiram may be considered a symbol also of the Spirit Fire moving through the sixth ventricle of the spinal column. The exact science of human regeneration is the Lost Key of Masonry, for when the Spirit Fire is lifted up through the thirty-three degrees, or segments of the spinal column, and enters into the domed chamber of the human skull, it finally passes into the pituitary body (Isis), where it invokes Ra (the pineal gland) and demands the Sacred Name. Operative Masonry, in the fullest meaning of that term, signifies the process by which the Eye of Horus is opened. E. A. Wallis Budge has noted that in some of the papyri illustrating the entrance of the souls of the dead into the judgment hall of Osiris the deceased person has a pine cone attached to the crown of his head.* ***The Greek mystics also carried a symbolic staff, the upper end being in the form of a pine cone, which was called the thyrsus of Bacchus.*** *In the human brain there is a tiny gland called the pineal body, which is the sacred eye of the ancients, and corresponds to the third eye of the Cyclops. Little*

*is known concerning the function of the pineal body, which Descartes suggested (more wisely than he knew) might be the abode of the spirit of man. As its name signifies, the pineal gland is the sacred pine cone in man – the eye single, which cannot be opened until CHiram (the Spirit Fire) is raised through the sacred seals which are called the Seven Churches in Asia."*
-Manly P. Hall, Secret Teachings of All Ages

## THE ENLIGHTENMENT

**Taboo literally "sees the light"**

Taboo stares in awe at the sun, the metaphorical representation of divinity. The process of enlightenment has started. He is the bridge "to the other side".

Let's walk the bridge, to the other side
Just you and I (just you and I)
I will fly, I'll fly the skies, for you and I (for you and I)
I will try, until I die, for you and I, for you and I, for for you and I,
For for you and I, for for you and I, for you and I

## THE OPENING OF THE GATEWAYS

After searching, Will.I.Am opens the portal which will allow

Fergie and Apl.de.ap, the two souls, to finally unite. All that is left to do is simply to walk through.

**The higher-self enters a pyramid-shaped gateway, representing the spiritual world and the triune nature of divinity**

**The lower-self enters a cube-shaped gateway, representing the material plane and planet Earth**

Shooting stars soar across the sky, representing the completion of the alchemical wedding.

## IN CONCLUSION

The video to the Black Eyed Peas' *Meet Me Halfway* features many symbolic elements of esoteric spirituality. Many schools of thought have been mentioned here, such as the Kaballah, Buddhism, Alchemy and Freemasonry. This might be confusing for readers who are not acquainted with those concepts but you only need to keep one thing in mind: all of these schools teach different paths leading the same goal, which is spiritual enlightenment. It is the "Inner-Christ" of the Gnostic Christians, the "Great Work" of Alchemy and the "Lost Key" of Freemasonry.

In the context of this website, where many videos analyzed present sinister messages, many people will want to ask me: Is this video good or bad? My answer is: It is what you want it to be … and what you want it to be will probably be a result of your religious background and your personal beliefs. The message of this video is pure occultism, as in "the representation of spiritual truths through symbolism", and

it represents the beliefs of the true “Illuminatus”, those who genuinely seek spiritual enlightenment. The satanic, mind-control symbols seen in previous articles are corrupted, negatively charged, occult byproducts. The same way male and female principles, positive and negative energies and light and darkness exist, so exists “good” and “evil” occultism, often typified by white and black magic. The good will inspire people to reach to the sky and ask a higher truth to “meet them halfway”, while the evil will leave them confused and tormented, obsessed by materiality and screaming to nobody in particular “Let’s get retarded”.

## PARAMORE'S "BRICK BY BORING BRICK": A SONG ABOUT MIND CONTROL

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**“Brick by Boring Brick” by the band Paramore describes the adventures of a girl in a fantasy land. The wonder quickly turns into a nightmare and the friendly creatures turn against her. What is the meaning of this video? The answer is concealed in the symbolism of the video and alludes to a disturbing practice: mind control.**

I’ve been often asked if the symbolism described in my previous articles are found in music videos outside of the R&B genre I usually analyze. The answer is sadly ‘yes’ and Paramore’s *Brick by Boring Brick* is a stunning example. This pop-punk band, described as “emo without being whiny or bratty” primarily appeals to kids and teenagers.

They have obtained worldwide success and numerous awards for their singles *crushcrushcrush* and *Decode.* The band has been featured in numerous movies (*Twilight*) and video games. The newest album of the band, named *Brand New Eyes*, introduces to the fans symbolism they are probably not familiar with. Looking at the promotional material, readers of this site will probably recognize signs and symbols used by other pop stars as well. To make it simple: Paramore seems to have been influenced by the Illuminati. *Brick by Boring Brick* steers away from the usual high school themes of the band to tackle a subject that is totally oblivious to most teenagers: mind control and, more precisely, Monarch Programming.

## THAT DARNED ONE EYE SYMBOL

As seen with Lady Gaga, Rihanna and other artists using mind control symbolism in their videos, Paramore has adopted the “One-Eye” symbol in their promotional pictures:

Vi-Cel

Please don't tell me it is a coincidence.

## MONARCH PROGRAMMING

As discussed in previous articles, Monarch Programming is a mind-control technique used mostly on children to make them dissociate from reality.

> "One of the primary reasons that the Monarch mind-control programming was named Monarch programming was because of the Monarch butterfly. The Monarch butterfly learns where it was born (its roots) and it passes this knowledge via genetics on to its offspring (from generation to generation). This was one of the key animals that tipped scientists off, that knowledge can be passed genetically.
>
> (...)
>
> The primary important factor for the trauma-based mind-control is the ability to disassociate. It was discovered that this ability is passed genetically from generation to generation. American Indian tribes (who had traumatic ritual dances and who would wait motionless for hours when hunting), children

of Fakirs in India (who would sleep on a bed of nails or walk on hot coals), children of Yogis (those skilled in Yoga, who would have total control over their body while in a trance), Tibetan Buddhists, children of Vodoun, Bizango and other groups have a good ability to disassociate.

The children of multigenerational abuse are also good at dissociation. The Illuminati families and European occultists went to India and Tibet to study occultism and eastern philosophy. These Europeans learned yoga, tantric yoga, meditations, and trances and other methods to disassociate. These skills are passed on to their children via genetics. A test is run when the children are about 18 months old to determine if they can dissociate enough to be selected for programming or not."

-The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave

**Mind Control Victim, 1961**

During sexual abuse, electroshock therapy and all kinds of sadistic tortures, mind control slaves are encouraged to dissociate from reality and to go to "a happy place". The use

of fairy tale imagery is used to reinforce programming and to create an alternate reality. The victim's brain, in self-preservation mode, creates a new persona (an "alter") as a defense mechanism to the abuse. The blurring of the lines between reality and fantasy makes the slave totally oblivious to his/her true state.

Paramore's latest album is called "Brand New Eyes", which has obvious mind control/Illuminati connotations. The cover features a pinned butterfly with its wings separated from its body … symbolic indeed.

## BRICK BY BORING BRICK

Paramore's song is, at face value, about a girl escaping her problems and acting childish only to realize that it makes things worse. Behind this first degree meaning, lies a second layer of interpretation: the song describes, in chilling detail, the reality of a mind-control slave. The video manages to assemble all of the symbolism usually associated with Monarch Programming in about three minutes, leaving no doubt concerning this secondary meaning of the song.

Right from the start of the video, the subject matter of the song is made very clear. The setting is totally unreal and synthetically created. A little girl, apparently a child version of the singer Hayley, runs towards a strange world, bearing monarch butterfly wings on her back, symbolizing that she is a Monarch slave. She almost reluctantly enters a symbolic gateway, representing the start of her dissociative state. The door violently shuts down behind her, which hints the viewers to the fact that this wonderland is forcibly induced on the child. The lyrics of the first verse describe the reality of the slave.

Well she lives in the fairy tale
Somewhere too far for us to find
Forgotten the taste and smell
Of a world that she's left behind
It's all about the exposure the lens I told her
The angles are all wrong now
She's ripping wings off of butterflies

The girl lives in a "fairy tale", which is her dissociative mind state. It is "*too far for us to find*" due to the fact that this world can only be found in the confines of her consciousness. The slave has been removed from her family and the real world to live in a confined environment. She has "*forgotten the taste and smell*" of the "real world" she has left behind. She lives in a prison for kids, a human rat laboratory and she is constantly manipulated by her handlers. All of her senses are subject to constant pressure and pain and her perception of reality is completely distorted: "*The angles are all wrong now*". She is a Monarch slave and is thus "*ripping wings off of butterflies*".

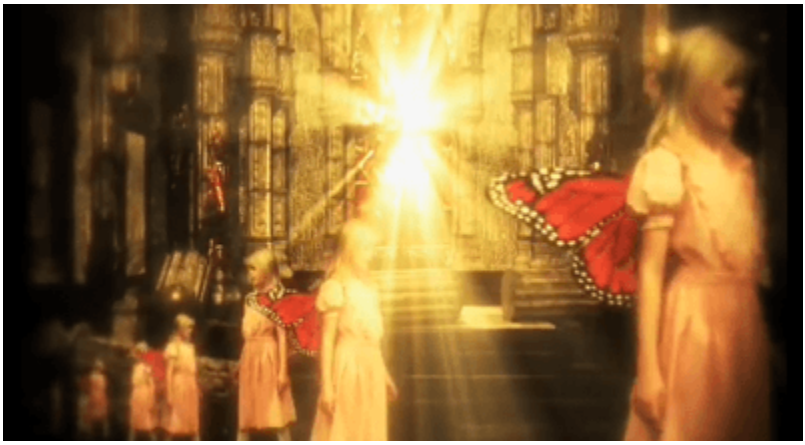
Keep your feet on the ground
When your head's in the clouds

The dissociative state experienced by Monarch slaves is often described as a sensation of weightlessness. While her feet are

on the ground, her consciousness is in an alternate reality or "*in the clouds*".

**Mushrooms.**

The girl in the video walks around this strange world filled with fairy tale characters which are reminiscent of those found in Alice in Wonderland or the Wizard of Oz, the stories most commonly associated with mind control. The blurriness of the scenes and the presence of mushrooms in the background refer to the use of hallucinogenic drugs during Monarch Programming.



**Mind control.**

The girl enters a castle, representing her inner consciousness. Mirrors, reflections and the girl's multiplication symbolize the girl's fragmented/ compartmentalized mind state.

**Monarch slave.**

The girl stands still while an independent, alternate personality, looking back at her through the mirror brushes her hair. Mirrors and castles are triggers that are often used in Monarch Programming.

> *"The premise of trauma-based mind control (a version of which was known as the MK Ultra program) is to compartmentalize the brain, and then use techniques to access the different sections of the brain while the subject is hypnotized. Entire systems can be embedded into a person's mind, each with its own theme, access codes and trigger words. Some of the most common and popular symbolisms and themes in use are Alice in Wonderland, Peter Pan and The Wizard of Oz, mirrors, porcelain/harlequin masks, the phoenix/phoenix rising, rainbows, butterflies, owls, keys, carousels, puppets/marionettes and dolls,willow trees, tornadoes, spirals/helixes, castles, rings, hallways and doors, elevators and stairs."*
> -Source

The second verse of the song describes a disturbing reality of Monarch slaves.

> So one day he found her crying
> Coiled up on the dirty ground
> Her prince finally came to save her
> And the rest you can figure out
> But it was a trick
> And the clock struck 12

This is the picture painted by this verse: the slave's handler enters her "cell", where she is coiled up and deeply traumatized. The floor is dirty. It has been documented that victims of mind control are forced to live rooms littered with feces (I can't make this stuff up). Her "prince", who is, in fact, her handler, comes in to "save her from her pain". Handlers are often portrayed as the slave's savior, who will guide them through traumatic events. The line "*And the rest you can figure out*" alludes to the worst: the "prince" came to rape her. It was a trick, he was not a prince, only a sadistic handler furthering the girl's trauma with sexual abuse. During those repeated assaults, the slaves are forced to dissociate from reality. The lyrics of the song's bridge aptly define this concept.

> Well you built up a world of magic

Because your real life is tragic
Yeah you built up a world of magic

She has built, brick by brick, a wall in her consciousness that dissociates her from reality. She escapes into a world of magic due to the extreme trauma she has to live through on a daily basis.

## THE AWAKENING

**Creepy.**

Probably because the girl's curiosity concerning her own mind has led her too far, the world of wonders quickly becomes nightmarish. Creepy puppets make their way out of the mirrors. The characters of her fairytale world suddenly become terrifying. An evil-looking character, dressed as a thief holding an ax, approaches her. Is she being reprimanded by her handlers for "not following the script" of her programming? The girl is understandably freaked out and runs away. The lyrics explain this difference between reality and fiction.

If it's not real
You can't hold it in your hand

You can't feel it with your heart
And I won't believe it

But if it's true
You can see it with your eyes
Or even in the dark
And that's where I want to be, yeah

**MK.**

The girl runs out of the castle and falls into the grave dug by … Paramore? That is not really cool of them. Hayley gets up, throws the girl's doll into the grave and they start burying her. At face value, this can be interpreted as the burial of the "young irresponsible girl" living in a fairy tale. On a second level, this can be seen as the burial of the innocence of a child after experiencing traumatic events.

If you have keen eyes, you can notice a white rabbit inside the hole. Is it the white rabbit of Alice in Wonderland? As Morpheus says in the Matrix:

> *"You take the red pill – you stay in Wonderland and I show you how deep the rabbit hole goes. "*

Whatever the meaning one attributes to the burial, the message of the video is not to sympathetic to the girl's quest

for self-knowledge and emancipation. Seems like they're saying "This is what you get for trying to know your real self".

## IN CONCLUSION

After viewing the video a couple of times, I asked myself if the song was actually a denunciation of mind-control practices … maybe it was trying to inform and warn people on the subject. So I visited some Paramore-related sites and forums to see if the song had sparked discussions concerning its deeper meaning. I quickly came back to the reality of things: Young people listen to this music and they have absolutely NO IDEA what's going on. About 97% of educated adults are totally unaware of the existence of mind control (let alone its symbolism), so to expect high schoolers know about this is totally absurd. Here are some actual comments from fans about this song: "*I luv the Badabada part!*", "*Hayley looks great in blonde!*" or "*I don't like the burying part!*".

So with that in mind, I keep asking myself: Why do we use symbolism and triggers associated with mind control in videos aimed at young people? They are totally oblivious to the reality of Monarch programming, so why do we expose them to it? After realizing that the group has adopted some of the Illuminati symbolism discussed in previous articles, the answer became very clear: They are part of the System, with a capital "S". This System hypnotically conditions people to accept mind control as part of their daily lives and the trend is becoming increasingly apparent. I can already hear the naysayers saying "nay" to everything and finding ways to rationalize everything that has been discussed here. Maybe they should ponder on those words:

> *"Even as he dances to the tune of the elite managers of human behavior, the modern man scoffs with a great derision at the idea of the existence and operation of a technology of mass mind*

*control emanating from media and government. Modern man is much too smart to believe anything as superstitious as that!*

*Modern man is the ideal hypnotic subject: puffed up on the idea that he is the crown of creation, he vehemently denies the power of the hypnotist's control over him as his head bobs up and down on a string."*
-Michael A. Hoffman II, Secret Societies and Psychological Warfare

## KERLI'S CREEPY VIDEO ABOUT MIND CONTROL

**Kerli's "Walking on Air" video is definitively a creepy one. The eerily dark atmosphere of the video is, however, not a simple question of aesthetics. It symbolically depicts the disturbing world of mind control experiments.**

Kerli is an Estonian artist who was discovered by LA Reid and signed with *Island Def Jam Music Group* in 2006. She has a distinctive creepy-gothic persona, which makes her a quite original artist. While many fans are charmed by the twisted world of Kerli, those who are aware of the occult meaning found in her imagery can easily detect its connections with Monarch programming. As it is the case for many artists described on this site, Kerli's photos and videos contain numerous hints relating to this practice and *Walking on Air* is the most blatant example.

Those who are not aware of the existence of Mind Control should first look into the research of the likes of Fritz Springmeier, whose work describes the origins, the purpose and the symbolism associated with mind control and its usage in the military and the entertainment industry. In a nutshell, Monarch programming involves making slaves go through dehumanizing traumas in order to force the fragmentation of their personality and the creation of an "alter", which can be programmed by the handlers. The subjects are constantly monitored, drugged and abused. They have to submit to sadistic mind games and are taught that evil is good, pain is pleasure and so on. Here is a quick overview of Monarch programming by researcher Roger Patton.

*Definition and Description*

*"The name MONARCH is not necessarily defined within the context of royal nobility, but rather refers to the monarch butterfly. When a person is undergoing trauma induced by electroshock,* ***a feeling of light-headedness is evidenced; as if one is floating or fluttering like a butterfly****. There is also a symbolic representation pertaining to the transformation or metamorphosis of this beautiful insect: from a caterpillar to a cocoon (dormancy, inactivity ), to a butterfly (new creation) which will return to its point of origin. Such is the migratory pattern that makes this species unique. Occultic symbolism may give additional insight into the true meaning. Psyche is the word for both "soul" and "butterfly" coming from the belief that human souls become butterflies while searching for a new reincarnation.*

*Some ancient mystical groups, such as the Gnostics, saw the butterfly as a symbol of corrupt flesh. The "Angel of Death" (remember Mengele?) in Gnostic art works was portrayed crushing the butterfly. A marionette is a puppet that is attached to strings and is controlled by the puppet master, hence MONARCH programming is also referred to as the "Marionette Syndrome." "Imperial Conditioning" is another term used, while some mental health therapists know it as "Conditioned Stimulus Response Sequences." Project MONARCH could be best described as a form of structured dissociation and occultic integration, carried out in order to compartmentalize the mind into multiple personalities within a systematic framework. During this process, a Satanic ritual, usually including Cabalistic mysticism, is performed with the purpose of attaching a particular demon or group of demons to the corresponding alter(s). Of course, most skeptics would view this as simply a means to enhance trauma within the victim, negating any irrational belief that demonic possession actually occurs."*

*Alters and Triggers*

*Another way of examining this convoluted victimization of body and soul is by looking at it as a complex computer program: A file (alter) is created through trauma, repetition and reinforcement. In order to activate (trigger) the file, a specific access code or password (cue or command) is required. The victim/survivor is called a "slave" by the programmer/handler, who in turn is*

*perceived as "master" or "god." About 75% are female, since they possess a higher tolerance for pain and tend to dissociate easier than males. Subjects are used mainly for cover operations, prostitution and pornography;* ***involvement in the entertainment industry is notable.***

*A former military officer connected to the DIA, told this writer, "In the 'big picture' these people [MONARCH victims] are in all walks of life, from the bum on the street to the white-collar guy". In corroboration, a retired CIA agent vaguely discussed the use of such personnel to be used as "plants" or "chameleons" for the purpose of infiltrating a designated group, gathering information and/or injecting an ulterior agenda. There are an inordinate amount of alters in the victim/survivor with numerous back-up programs, mirrors and shadows. A division of light-side (good) and dark-side (bad) alters are interwoven in the mind and rotate on an axis. One of the main internal structures, (of which their are many) within the system is shaped like a double-helix, consisting of seven levels. Each system has an internal programmer which oversees the "gatekeeper" (demons?) who grant or deny entry into the different rooms. A few of the internal images predominately seen by victims/survivors are trees, the Cabalistic "Tree of Life," with adjoining root systems, infinity loops, ancient symbols and letters,* **spider webs, mirrors or glass shattering, masks, castles, mazes, demons/monsters/aliens, sea shells, butterflies, snakes, ribbons, bows, flowers, hour glasses, clocks, robots, chain-of-command diagrams and/or schematics of computer circuitry boards.**
Source: http://www.whale.to/b/patton.html

## SOME KERLI PICS

Many images relating to Kerli give a sense of "broken childhood" and the "loss of innocence", which is a reality of mind control victims. The main image found in Kerli's **website** contains numerous references to Monarch Programming.

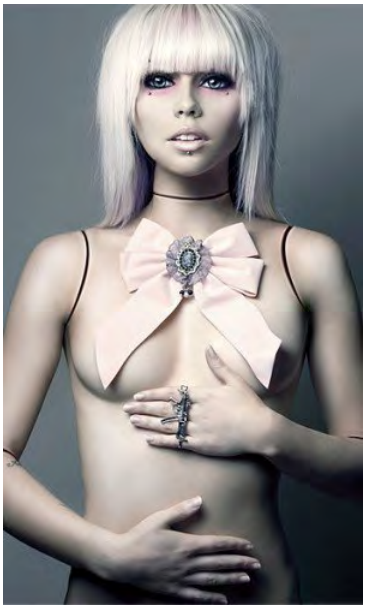
There are two Kerli's in this image. The one in the background is the "old Kerli", dressed in black lace, symbolic of submission (to her handlers). She is looking back through her mirror and is apparently crying. The Kerli in the foreground is the "new Kerli", the alter-personality holding a stitched up white rabbit. The stitches allude to the fact that the rabbit was once torn apart, an image of the fragmented mental state of Kerli. In occult symbolism, white rabbits lead the subjects to an alternate reality. The White Rabbit of *Alice in Wonderland*, a fairy tale commonly used in Mind Control programming, leads Alice through the Looking Glass. In *The Matrix*, Neo is told to "follow the white rabbit" in order to discover the Matrix.

**Her logo, a reference to Monarch Programming**

The next image might ring a bell for regular readers of this site. Kerli is surrounded by creepy toys, again referring to broken childhood and mind control. Her arms are symbolically placed in references to the hermetic axiom “As Above So Below”, as depicted in Eliphas Levi’s depiction of Baphomet.

**Note the monarch butterfly on Kerli's right arm, which alludes to the fact that she is mind-controlled (programmed) into copying (worshiping?) Baphomet.**

**Kerli's shadow bears butterfly wings, symbolic of her alter personality resulting from Monarch Programming**



**Kerli as a lifeless mannequin. Again, the separated body parts refer to fragmented personality**

**Notice above the eye-patch. As we saw in other articles on this site, the covering/hiding of an eye has become a typical sign of an Illuminati-related artist.**

**Another emphasis on a single eye**

Kerli's bio on Myspace seems to describe symptoms felt by mind control victims.

> *I cry a lot. Equally because of happiness and sadness.*
> ***I have at least 5 different personalities.***
> *Crowds make me anxious unless I'm on stage.*
> *I hear colors, I see sound*
> *I believe in fairies.*
> *I change my mind in every five minutes.*
> *If I can't write music for more than a couple of days, I loose it.*
> *I make things.*
> *I almost never feel like I belong. I am very uncomfortable having a human experience.*
>
> Source

## WALKING ON AIR VIDEO

At face value, the song is about finding happiness by believing in oneself and following one's dreams. However, a deeper look into the video's symbolism reveals another layer of interpretation relating to mind control. The title of the song itself refers to the feeling of light-headedness felt by mind control slaves during their trauma-based therapies. The first verse asks you what this song is all about:

> *There's a little creepy house in a little creepy place*
> *Little creepy town in a little creepy world*
> *Little creepy girl with her little creepy face*
> *Saying funny things that you have never heard*
>
> *Do you know what it's all about*
> *Are you brave enough to figure out*
> *Know that you could set your world on fire*
> *If you are strong enough to leave your doubts*

At the beginning of the video, a strange man (representative of her mind control handler) gives Kerli a gift:

It is a Kerli doll, which represents her alter personality. She brings it inside the house, which symbolically represents Kerli's inner-consciousness.

Inside the house, Kerli and her alter personality are monitored by an "All-Seeing Eye" through a TV monitor. The fact that she is being watched by the TV (rather than her watching it) is representative of the mind-bending reversals found in mind control.

**Notice the black and white dualistic floor, which becomes a Masonic checkerboard pattern further in the video**

Then Kerli activates the ceiling fan and her whole world

starts spinning, giving the same sensation felt by mind control slaves during traumatic experiences.

**Kerli's world is spinning**

During electroshock therapy, mind control slaves are encouraged to "go to happy place" or to "go over the rainbow" in order to escape the unbearable pain. The lyrics of the chorus convey the same message.

*Feel it*
*Breathe it*
*Believe it and you'll be walking on air*
*Go try*
*Go fly so high and you'll be walking on air*
*You feel this unless you kill this*
*Go on and you're forgiven*
*I knew that I could feel that*
*I feel like I am walking on air*

The second scene is also highly symbolic.

Kerli steps out from the wall into the kitchen. There is a total blur between reality and fiction. The bricked windows convey a sense of imprisonment and isolation. Her only escape is through mental escapism. *Alice In Wonderland*-esque reversals are found everywhere: snow emerging from her umbrella, cold oven, and hot fridge.

In the third scene, Kerli is lying on a rocky bed, a play on the "pain is pleasure" theme in mind control.

The tear drops on Kerli's face (symbolic of her pain) turn into butterflies. The transformation is taking place. Kerli's handler than appears inside her mirror and orders her to

go “through the looking glass”, another reference to *Alice in Wonderland*.

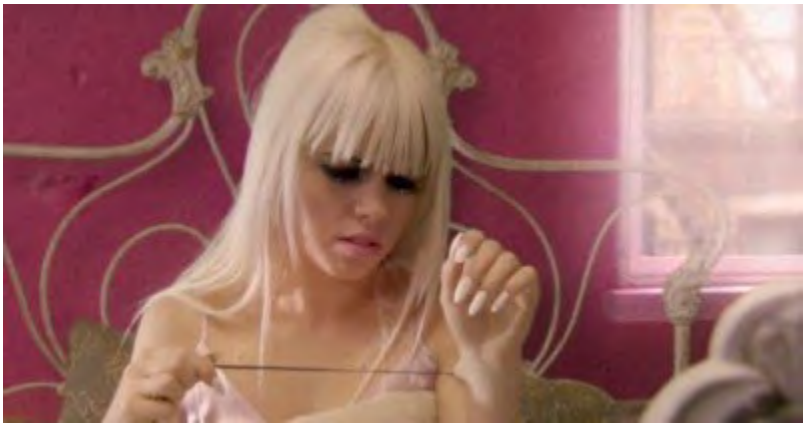
Through the mirror, the transformation has been completed.

The doll, Kerli’s alter, has reached maturity and is now in control of Kerli’s core personality. She has become the puppet of her programmed alter, which can be triggered at will by her handler.

**Monarch Butterfly on the giant doll**

Kerli is “freed” and released back into the world.

She however quickly realizes that she is (and probably always will be) bound by her alter personality.



## IN CONCLUSION

Although Kerli is not yet a big artist in the Americas, you will most probably hear more of her soon. She will be featured in two songs on the *Alice in Wonderland* soundtrack (how appropriate) and she is working on a new album. After reading this article, the logical questions are: Is Kerli an actual mind control victim, is she forced to incorporate those symbols into her act or is she willingly tackling those issues? Those questions are rather hard to answer. However, if we look at the music industry as a whole and the contents of recent music videos, we can conclude that imagery relating to mind control is becoming common. Other articles on this site have analyzed the same themes exploited by Lady Gaga, Rihanna, Beyonce and others. Different artists are used to propagate the same symbolism to different crowds. Since her signing with Def Jam, Kerli's love of creepy and twisted imagery (which can be beautiful in itself) has been infused with Monarch programming symbolism, thus making her another "puppet with no strings" in the music industry.

# THE HIDDEN MEANING OF LADY GAGA'S "TELEPHONE"

**Lady Gaga's 9-minute video featuring Beyoncé is steeped in weirdness and shock value. Behind the strange aesthetic, however, lies a deeper meaning, another level of interpretation. The video refers to mind control and, more specifically, Monarch Programming, a covert technique profusely used in the entertainment industry.**

Just when I thought I'd written everything I had to write about Lady Gaga, *Telephone* comes out. An inevitable deluge of e-mails instantly followed, demanding an article about it. So I watched the video and, gosh darn it, the people who wrote those e-mails were right. There are, yet again, a whole bunch of Illuminati/mind control symbols in Lady Gaga's latest video. I can't say I was surprised, however, knowing that Jonas Akerlund co-wrote and directed the video. In the article Lady Gaga, the Illuminati puppet (which I suggest you read before this one), I dissected the Akerlund-directed video *Paparazzi* and its references to mind-control programming. *Telephone* acts as a sequel to *Paparazzi*, where Gaga still plays the role of a mind-controlled drone who kills people. This concept is never openly discussed by the artists when they are asked to explain their videos because it is not meant to be understood by the masses. The hidden meaning of the video actually depicts the elite's contempt for the general population, hence the scene of ritual murder of average Americans in a diner by mind-controlled slaves. Don't know what the hell I'm talking about? Keep reading.

## THE HIDDEN MEANING OF THE SONG

When I first heard *Telephone* on the radio, I thought the song was about Lady Gaga receiving phone calls from an annoying dude while she's out in a club. I could already picture a video of Gaga on a dance floor not answering her cell phone. I've imagined this video because I was interpreting the song at its face value and going by its literal meaning like most people do. Akerlund's video has however infused a second, deeper meaning to the song, giving it an entirely new dimension. In an interview with *E! Online*, Gaga herself explained this fact:

> *"There was this really amazing quality in 'Paparazzi,' where it kind of had this pure pop music quality but at the same time it was a commentary on fame culture. In its own way, even at certain points working with* ***Jonas Åkerlund****, the director of both videos really achieved this high art quality in the way that it was shot. I wanted to do the same thing with this video—take a decidedly pop song, which on the surface has a quite shallow meaning, and turn it into something deeper."*
> – Source

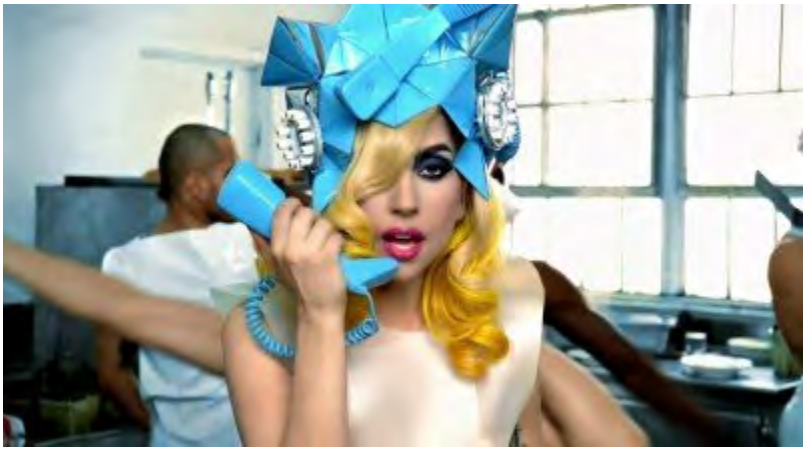
What is never stated, however, is that this "deeper meaning" found in Gaga's video relates to mind control, a covert practice used by the military, the CIA, religious cults and the Illuminati elite. It is used to program human beings to become mental slaves and to execute specific tasks. In *Paparazzi*, Gaga plays the role of a mind-controlled slave who was "programmed" to poison and kill her boyfriend. *Telephone* is a continuation of this story, where Gaga goes to jail for her crime.

In the video, the "telephone" is a metaphor for Gaga's brain and the fact that she is not answering that phone (her brain) means that she has "dissociated" from reality. Dissociation is the ultimate goal of Monarch mind control. It is induced by traumatizing events, such as electroshock therapy or torture, to force the victim to dissociate from reality. This enables the

handlers to create in the victim an alter personality that can be programmed to perform various tasks, such as carrying out an assassination.

> *"Trauma-based mind control programming can be defined as systematic torture that blocks the victim's capacity for conscious processing (through pain, terror, drugs, illusion, sensory deprivation, sensory over-stimulation, oxygen deprivation, cold, heat, spinning, brain stimulation, and often, near-death), and then employs suggestion and/or classical and operant conditioning (consistent with well-established behavioral modification principles) to implant thoughts, directives, and perceptions in the unconscious mind, often in newly-formed trauma-induced dissociated identities, that force the victim to do, feel, think, or perceive things for the purposes of the programmer. The objective is for the victim to follow directives with no conscious awareness, including execution of acts in clear violation of the victim's moral principles, spiritual convictions, and volition.*
>
> *Installation of mind control programming relies on the victim's capacity to dissociate, which permits the creation of new walled-off personalities to "hold" and "hide" programming. Already dissociative children are prime "candidates" for programming".*
> – Ellen P. Lacter, Ph.D., The Relationship Between Mind Control Programming and Ritual Abuse

Gaga's brain as a non-answering telephone is represented in two separate occasions during the video:



**Gaga's head is the telephone. She is not answering that phone, which is symbolic of her dissociative mind state.**

**The telephone receiver is made out of hair and covers her left eye, representing Illuminati mind control**

So in the context of the video, the telephone is Gaga's mind and the dance club is representative of her dissociative state, the "magical place" mind-controlled slaves are trained to escape to during traumatic events.

"Hello, hello, baby
You called, I can't hear a thing.
I have got no service

in the club, you say, say
Wha-Wha-What did you say, huh?
You're breaking up on me
Sorry, I cannot hear you,
I'm kinda busy.

K-kinda busy
K-kinda busy
Sorry, I cannot hear you, I'm kinda busy."

By "kinda busy", Gaga means she has dissociated from reality. Real life is calling her brain but she "has no service", she's not there. The chorus pretty much epitomizes this concept.

"Stop callin', stop callin',
I don't wanna think anymore!
I left my head and my heart on the dance floor.
Stop callin', stop callin,
I don't wanna talk anymore!
I left my head and my heart on the dance floor."

Gaga is not thinking or talking for herself anymore, her head and her heart have been dissociated from her core personality due to Monarch programming.

## VIDEO ANALYSIS

The video is a Quentin Tarentino-esque short film which is heavily inspired by *Thelma and Louise* and peppered with tons of product placements and transvestites. That surely wasn't the video I was picturing when I first heard that song. From the comments I've read, the video left many fans confused about its meaning. This is quite understandable, knowing that most viewers have no idea what the song is really about. When the hidden "mind control" meaning is brought to light, the symbolism of the video becomes evident and the storyline becomes more coherent. I will now attempt

to go through the many symbolic scenes of the video and explain their occult meaning.

The video starts with Gaga entering the “Prison for Bitches”. So, yeah, I know, she addressed that hermaphrodite rumor and many think it was the most hilarious thing ever. I’ve never really cared about those gossipy rumors so I won’t elaborate on them.

In the prison yard, Gaga walks around chained up and wearing sunglasses made of lit cigarettes.

**Do the cigarettes covering her eyes represent her blindness to her highly toxic life as a mind-controlled drone?**

Gaga then sits down and “gets busy” with a weird-looking inmate, but is interrupted by a phone call. She seems to be enjoying a special status in the jail … maybe due to the fact that she is a slave only obeying orders … and that she is needed again.

Gaga is then bailed out by Beyoncé and leaves prison. Inside the car, Gaga and Beyoncé engage into a highly dissociative conversation. It basically sounds like dialogue between two mind-controlled slaves. The phrase *“Trust is like a mirror. You*

*can fix it if it's broke but you can still see the crack in the motherfucker's reflection*" can refer to a cheating boyfriend and can also refer to the permanent damage caused by the fragmenting of one's personality in mind control.

The dynamic duo then enters an all-American, good ol'-fashioned diner. Beyoncé meets with probably the biggest douche in the universe (played by Tyrese Gibson) and proceeds to poison him. At this point, Gaga comes out of the kitchen with poisoned honey and serves it to the customers.

**Gaga stares blankly (the way a dissociated mind-controlled assassin would stare) while Tyrese eats the poison**

The mass murder begins … people eat up Gaga's poisoned honey and die. Does this represent the Illuminati elite poisoning the masses with toxic media?

**Lady Gaga turns the a-ok hand in front of her eye (representing the Illuminati's "All-Seeing Eye") into a gun pointed towards the viewer … the masses eating all of the poison served to them.**

The entire clientele of the all-American diner gets poisoned and dies. You might have noticed the emphasis on "bees" and "honey" during the entire video. Gaga calls Beyoncé "Honey Bee". She also serves poisoned honey to the diner's customers. What does this signify? Beyoncé and Gaga's poisonous honey is actually their music and videos, which are served to the general public through mass media. You can figure out the rest.

While the customers are agonizing and dying, Beyoncé puts on the Mickey Mouse sunglasses, the same glasses worn by Gaga in *Paparazzi* while killing her boyfriend.

**Beyoncé wearing Mickey Mouse sunglasses**

**Gaga with Mickey Mouse sunglasses in *Paparazzi***

In both videos, the singers wore the glasses during the killings, hinting at the fact that they are programmed to execute the poisonings. As stated in previous articles, Mickey Mouse ears or designs often occultly refer to mind control, probably because Disney films were known to be used on MK slaves during their programming.

Gaga and Beyoncé then start dancing in “patriotic” outfits surrounded by the lifeless bodies of dead Americans … pretty

disturbing. In her interview with E! Online about *Telephone*, Gaga stated she wanted to take

> *"the idea that America is full of young people that are inundated with information and technology and turn it into something that was more of a commentary on the kind of country that we are."*
> – Source

Is that what she meant?

To sum up the situation in the diner, we have Lady Gaga and Beyoncé dancing around dead people and singing about the fact they are dissociative mind-controlled drones.

> "Can call all you want,
> but there's no one home,
> and you're not gonna reach my telephone!"

Gaga and Beyoncé finally flee the crime scene. Gaga is then shown in front of the *Pussy Wagon* wearing a leopard-print suit, a reference to "sex kitten" programming.

**Beta (aka Kitten) Programming**

*BETA. Referred to as "sexual" programming. This programming eliminates all learned moral convictions and stimulates the primitive sexual instinct, devoid of inhibitions. "Cat" alters may come out at this level.*
-Ron Patton, Project Monarch

In the final scene, Gaga and Beyoncé prance around wearing dresses by *Emilie Pirlot*. Beyoncé's black dress and the veils hint to the ritualistic nature of the murders.

## ILLUMINATI SIGNS

As stated in previous articles, the hiding of one eye and the "a-ok" sign (which seemingly means 666 in the music industry) are flashed by all Illuminati artists, apparently to show their allegiance. There is a truckload of them in this video.

**One Eye Hidden**

**Gaga dressed in police tape, covering one eye. Knowing the trauma mind control victims must go through, her body is truly a crime scene.**

**A-Ok Handsign**

EIN...

## ELECTROSHOCK THERAPY

Electroshock therapy is the main tool employed by mind control handlers to induce dissociation and fragmentation in the victims. This horrifying practice has been referred to several times in Gaga's works. Here are two examples.

### Manifesto of Little Monsters

In this interlude video of the *Monster Ball Tour*, Gaga clearly gets electroshocked:

**David Lachapelle Photoshoot**

Another instance where Gaga gets electroshock therapy.

## IN CONCLUSION

*Telephone* is yet another Lady Gaga product permeated with references to mind control and Illuminati symbolism. Gaga's "commentary" on today's youth is certainly not a positive one. The video basically says: America is ready to eat any poisonous crap the elite serves them, and that is accomplished through controlled puppets. I will now pre-address comments I'm bound to receive:

**"How is Lady Gaga mind controlling me? I'm not feeling controlled to do anything"**
I am not saying that Gaga is controlling your mind. I'm saying her video is ABOUT mind control. This disturbing theme keeps reoccurring in pop music. What you should ask yourself is this: does mass media shape and mold our

society's values and beliefs? Billions of dollars invested yearly in marketing say yes.

**"Your articles are a form of mind control."**
Someone voicing an opinion on a website is not a form of mind control. Quite to the contrary, it is a freedom guaranteed by the first amendment. To compare this article to the ritual abuse mind control victims have to go through is a total aberration. If you were forced to read out loud this article numerous times while being deprived of food and sleep, then maybe it could qualify as mind control.

**"She is doing it on purpose to piss you off"**
I heard this comment when *Bad Romance* came out and after her Grammy performance, where her hype man alluded to her "mind-controlling music". As much as I would like to believe that I've got that much influence on today's biggest star, I highly doubt that Gaga, her staff, her video directors and her record label with its millions of dollars would concentrate all of their creative efforts to piss off one blogger. The truth is: She was doing this before this site was even online and she keeps doing it now. Her works, like the works of many other pop stars, are part of a greater agenda. It used to focus on exposing the youth to materialism and sexual promiscuity, but it has now expanded to occult symbolism, mind control, and transhumanism.

Am I reaching you or is your telephone busy?

# CHRISTINA AGUILERA'S "NOT MYSELF TONIGHT": MORE ILLUMINATI MUSIC

**Christina Aguilera's new album and video introduces fans to a definite style change. The singer now clearly fits the mold of the occult music industry by incorporating its themes and symbolism into her art. We will look at the hidden meaning of her video "Not Myself Tonight" to and we'll see how her new album relates with the rest of the music industry.**

I've always considered Christina Aguilera to be a notch above most pop singers due to the fact that she could actually sing. However, in order to continue with her success, it was only a matter of time before she ended up in the same place as the other pop stars in the market today. Everything about her new album is heavily tainted with the Illuminati agenda, and the first single *Not Myself Tonight* acts as an initiation piece. It contains many elements seen in other videos discussed on *The Vigilant Citizen*, which probably explains the number of e-mails I've received regarding it. Some observers have accused *Not Myself Tonight* of copying Lady Gaga's *Bad Romance*. We will see that this plagiarism is, in fact, Christina only following the trend forced on pop stars.

Warning: Parts of this article might be disturbing for some.

## FROM CHRISTINA TO XTINA

Christina was first discovered by Disney, a company that has specialized in recruiting kids who then progressively become sex bombs as the years go by (Miley Cyrus is next). Christina

was part of a particularly prolific edition of the *Mickey Mouse Club*.

Christina used her great talent to make her way into the pop scene with the 1999 album *Christina Aguilera*, with a clean "innocent teen" look. Everything changed in 2002-2003 with the release of the album *Stripped.* In a very symbolic performance during the 2003 MTV Video Music Awards, Christina is "consecrated" by the Kabbalistic Grand Priestess Madonna. This highly publicized event deserves a second look.

## 2003 VMA PERFORMANCE

Taking place on a Masonic checkerboard-patterned floor, this symbolic performance is the ritualistic initiation of Britney Spears and Christina Aguilera into the occult music business. The ceremony starts with Britney and Christina making their way down a pyramid-shaped cake singing Madonna's *Like a Virgin*. The song choice is very significant as it describes the

young singers' purity and innocence before the ceremony. This is also reinforced by their white gowns. Then the Priestess comes out, wearing a black tuxedo and a Masonic top hat.

She sings *Hollywood*, a song about the city symbolizing the entertainment establishment, the gateway to super-stardom. Madonna is a representative of the occult industry and welcomes Britney and Christina into it. She sings:

> Everybody comes to Hollywood
> They wanna make it in the neighborhood
> They like the smell of it in Hollywood
> How could it hurt you when it looks so good?
> Shine your light now
> This time it's got to be good
> You get it right now
> Cause you're in Hollywood

The entire performance puts into light Madonna's domination and superiority over the singers. She ultimately passes on the torch to the two singers with a symbolic kiss.

They should maybe bear in mind this verse from the song *Hollywood:*

> I lost my memory in Hollywood
> I've had a million visions bad and good
> There's something in the air in Hollywood
> I tried to leave it but I never could

Following in the footsteps of Madonna, Christina and Britney then appeared to dabble with Kabbalah, though only a "Hollywood" brand of Kabbalah, as tattoos are not permitted in its sacred scriptures.

**Left is Britney's tattoo of the Hebrew letters Mem-Hey-Shin, one of the 72 names of God. This one represents "healing". Right is Christina's tattoo of the Hebrew characters Yud and Bet, apparently dedicated to her husband Jordan Bratman.**

In the years that followed, Christina took the apparently obligatory "sexualization" path of Illuminati idols and also appeared in works associated with black magic and mind control.

**Black magic photo shoot complete with ritualistic pentagram and discarded dolls**

**Dehumanization and alter persona symbolized by the mannequin**

Her latest effort completely embraces today's Illuminati agenda by exploiting the theme of transhumanism. The album title "Bi-on-ic" and the cover art is truly about the merger of man and robot. Christina's head is portrayed as a programmable mechanism, a concept relating to mind control. "Bi-On-Ic" also apparently means "bisexual on ice", ice being the slang word for methamphetamine. So, when she is under the influence of this powerful drug, she becomes bisexual. Knowing that methamphetamine is extensively used on mind control victims, especially in sexual programming, the album title is rather disturbing.

**Christina as a programmable robot (reference to mind control) and the now inevitable focus on one eye**

## MORE ONE EYE SYMBOLISM

As seen in many other articles, almost all pop artists taking on Illuminati themes in their art almost always flash the "one

eye sign” in their videos or photo shoots. Christina is not an exception.

## CONCEPT OF *NOT MYSELF TONIGHT*

*Not Myself Tonight* has been accused of copying Lady Gaga's *Bad Romance*. Although the videos were produced by two different directors (Francis Lawrence for Gaga and Hype Williams for Christina), they both exploit similar themes, which are also common in many other pop music videos. Although it is easy to say "the bitch copied Gaga!", this statement does not take into consideration the bigger picture of the music industry. The same themes are expected and required to be prevalent in today's hits. The industry defines

its own trends and in order to be successful, artists must follow these trends and communicate the same messages. *Not Myself Tonight* is simply a continuation of the Illuminati agenda through another artist and therefore exploits its trademark themes such as mind control, transhumanism, occult initiation and so forth.

The subject of the song is Christina being "not herself tonight" which is, at face value, her wanting to go out and go crazy, "kissing the boys and the girls." However, the imagery and symbolism of the video adds another level of interpretation to the song that refers to mind control, occult initiation and alter personalities. The theme of being "out of character" and not controlling one's actions is often portrayed in recent videos and is associated, through symbolism, to Monarch programming or supernatural "possession." This is often symbolically represented by the classic "devil horns" as seen on the promo image of her single.

As said earlier, she is just following the trend set by the industry.

Monarch programming is a mind-control method based on the creation of an alternate persona through the usage of torture and ritual abuse. Some authors on the subject, such as Ron Patton, have mentioned that Monarch programming utilizes ancient occult techniques reminiscent of spirit possession. The lyrics of the song reflect the creation of a new persona:

> "I'm out of character, I'm in rare form
> And if you really knew me, you'd know it's not the norm
>
> Cos I'm doing things that I normally won't do
> The old me is gone, I feel brand new
> And if you don't like it, fuck you"

As we will see later, the symbolism of the video is based on initiation and on the creation of an alter personality, which is expressed lyrically *The old me is gone, I feel brand new*.

The theme of being a crazier/wilder/sexier self is often portrayed in recent videos and is almost always coupled with scenes of restraint, dehumanization and/or torture. This is an obvious case of cognitive dissonance, where the portrayal of torture is a part of one's "liberation." In *Not Myself Tonight*, Christina is seen hog-tied with her eyes forced open, which is reminiscent of mind control victims being forced to watch videos to reinforce their programming.

This practice is depicted in the mind-control themed *Clockwork Orange* by Stanley Kubrick.

**Screenshot from *Clockwork Orange* where Alex is forced to watch ultra-violent scenes as part of his reprogramming.**

## SEX KITTEN PROGRAMMING

The first part of the video is heavily tainted with references to mind control and, more precisely, Sex Kitten programming. This trend is becoming increasingly common in the music and fashion industry.

> *BETA. Referred to as "sexual" programming. This programming eliminates all learned moral convictions and stimulates the primitive sexual instinct, devoid of inhibitions. "Cat" alters may come out at this level.*
> -Ron Patton, Project Monarch

In mind control, Beta programming, also known as Sex Kitten programming creates in the dissociative victim an alter-personality that is a programmed to be a sex slave.

> *"The mind will begin to dissociate, and will begin to reverse the primordial brain functions such as pain is pleasure. The person's*

*mind rearranges. This is often done with Beta alters or Beta models to get them to think that the pain of sadistic rape is a pleasure. After this reversal in the mind that "PAIN IS LOVE", the S&M kitten alters will beg their handler to slap them, tie them up, hurt them, etc."*
– Cisco Wheeler and Fritz Springmeier, *The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave*

Some references to sex kitten programming are peppered throughout the video.

The creation of alter personalities is represented in the video with Christina being surrounded by look-a-likes. She plays the role of the mind-control handler herself.

**BDSM, submission and alter personalities portrayed in this "tribute" to Madonna's *Express Yourself***

## RITUAL INITIATION

The second part of the video essentially describes Xtina's "initiation" through ritual sex. Some symbolic scenes tell this story.

Halfway through the song, Christina is dressed in black with masculine features and standing between two pseudo-masonic pillars.

This scene is similar to the VMA performance referenced above, where Madonna played the master of ceremonies. Christina plays the same role in this scene. She is standing on top of stairs, near a mysterious gateway, symbolizing her high rank within the “inner-hierarchy”. Her monocle covers one eye which refers to the Illuminati power structure. The master of ceremonies kicks off the ritual initiation of Xtina, the Sex Kitten.

In the following scene, Xtina is shown entering a doorway, symbolizing the “passing through the gates” of her initiation.

Xtina is then shown putting fire to her clothes, indicating that she is destroying her old self and embracing the new Xtina alter persona.

The initiation is then sealed and consummated by nothing less than an orgy inside a church.

The scene in the church gives spiritual connotation to the initiation. An orgy in a place that is considered sacred is a form of desecration that is reminiscent of black magic rituals. The video is not simply about a girl wanting to "go crazy," it is about an initiation into the "dark side."

To further portray the completion of the initiation of this mind control slave, Xtina is shown covering herself with "black milk" or maybe black semen.

> *"Sexual abuse [...] is more powerful when it is put into the context of demonic magic. The abuser's semen is magic and seals the programming. The ritual aspect of it, and the repetitive nature of the abuse creates several dynamics that accompany the abuse that wouldn't occur in non-ritual abuse."*
> – Cisco Wheeler and Fritz Springmeier, *The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave*

## IN CONCLUSION

Although Christina Aguilera's new work was accused of

plagiarism by some pop culture observers, they fail to realize that she is simply following the agenda forced on pop stars. The standardization of the music industry has resulted in different artists exploiting the same symbolism, themes and aesthetics. Superficial differences define each artist, but the content and message of their music stay the same. If some articles on this site appear redundant, it is because of the clear redundancy of the messages communicated by the music industry through the products it promotes. This repetition is an important clue to identify the existence of an alternative agenda in the industry.

The complete transformation of Christina Aguilera for the *Bionic* album and her embrace of ALL of the themes discussed in previous articles (including the “one-eye thing”) should send you a clear message. There is an agenda in the music industry and one must fit the mold in order to get promoted as a star. This does not guarantee worldwide success, but it is the only way to get the industry approval needed to obtain it.

## LADY GAGA'S "ALEJANDRO": THE OCCULT MEANING

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**Lady Gaga's Alejandro video caused quite a stir with the blasphemous nature of its imagery. Many people are, however, still wondering: What is the meaning of the song and what message is the video trying to convey? This article examines the occult symbols used in Alejandro in order to understand its underlying message.**

So, by a show of hands, who envisioned gay Nazi soldiers being raped by Lady Gaga while first listening to *Alejandro*? Okay, counting … one person. One sick, disturbed person. But seriously, art doesn't have to be literal and Lady Gaga's latest video surely isn't. As was the case with *Bad Romance* and *Telephone*, the video for *Alejandro* adds another layer of interpretation to the song by giving the words a deeper meaning.

Taking place in a cold, Orwellian, militaristic setting, the visuals of the video sharply contrast with the "summer-y" Latin beat of the song. Other opposing concepts collide and blend in the video as well: good vs. evil, male vs. female and domination vs. submission. The religious symbolism, in addition to adding the "shock factor" necessary to get people talking, gives the song a definite spiritual connotation.

The video for *Alejandro* is very symbolic and leaves it open for multiple interpretations. For instance, I've read an interpretation of the video claiming that it portrays the Catholic church's repression of the gay community. This interpretation might have some validity to it, but it ignores

many important aspects of the video. Other observers seem to believe that all videos with religious imagery are "tributes to Madonna." Yes, Madonna did *Like a Prayer*, but this doesn't explain anything in Gaga's video. In addition to a possible tribute, the symbolism of the video tells a story of spiritual rejection and metamorphosis taking place in the context of an oppressive police state. The trend of incorporating militaristic and oppressive imagery in recent music videos has been discussed in some previous articles on Vigilant Citizen.

The video was directed by Steven Klein, a well-established photographer in the fashion industry. He has worked with Calvin Klein, Alexander McQueen, Madonna, Nike and many others. His photographic style often exploits the theme of homoeroticism and he obviously carried that theme into this video format.

We will attempt to decode the symbolism of the video and how it relates in today's context.

## SPIRITUAL TRANSFORMATION

The most prevalent theme in the song is rejection. The introduction of the song establishes this concept right away:

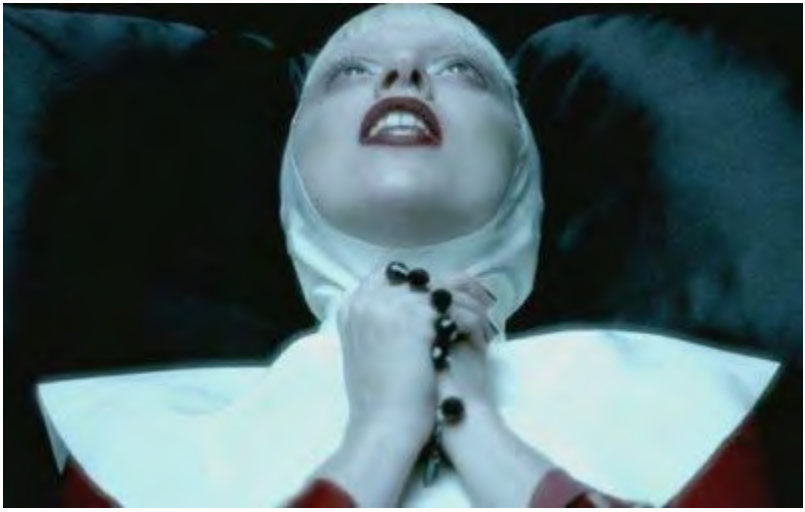
> "I know that we are young.
> And I know you may love me.
> But I just can't be with you like this anymore,
> Alejandro."

The video starts with a funeral procession. Gaga wears a black veil and holds the Sacred Heart, the bleeding heart of God for humanity. Something is dead inside of Gaga and it seems to be her love for Alejandro.

**Is there a syringe in the Sacred Heart?**

But who is Alejandro? A gay guy she cannot be with? A man she is cheating on with Roberto and Fernando? All possibilities, the song is not quite clear about that. The imagery of the video, however, tells the viewers that Alejandro might stand for something deeper.

In a later scene, Gaga is shown laying down, wearing a red latex nun suit and holding a rosary.



**Praying?**

Looking at the sky she says: *"Stop, please, just let me go."* Then, just when she says "*Alejandro*," she raises her hands to the sky. In this context, it is safe to say that Alejandro might very well be God.

> "She hides true love
> En su bolsillo.
> She's got a halo 'round her finger,
> Around you."

The halo around the finger is a wedding ring and Alejandro has a halo around him, which signifies he is considered "holy." The wedding ring represents Gaga's union with God through religion, but she is now ashamed of this marriage.

She hides the ring in her bolsillo, the Spanish word for pocket. Why does she refer to a Fernando and a Roberto at some point? Is she referring to the triple aspect of God, the Holy Trinity?

The concept of rejection is thus applied to God as he does not seem to satisfy Gaga's spiritual needs. She then decides to seek godhood herself by embracing a new type of spirituality. It seems to me the nun becomes a Luciferian priestess.

**Luciferian priestess hiding one eye as a sign of Illuminati control or loyalty**

## INVERTED CROSS

Gaga's robe contains many inverted crosses. This is extremely significant in symbolic language. The cross is a symbol of the Christian faith as it represents Jesus Christ's sacrifice and resurrection. In Christianity, the inverted cross is known as the "Cross of St. Peter", in honor of Simon Peter

who requested to be crucified upside down because he felt unworthy to be put to death in the same matter as Christ. In non-Christian circles, however, the inversion of the cross represents the perversion and desecration of what it symbolizes. For this reason, inverted symbols are found in black magic and satanism.

> *"In symbolism, an inverted figure always signifies a perverted power (...) Black magic is not a fundamental art; it is the misuse of an art. Therefore it has no symbols of its own. It merely takes the emblematic figures of white magic, and by inverting and reversing them signifies that it is left-handed."* – Manly P. Hall, Secret Teachings of All Ages

**Inverted cross and inverted pentagram as satanic symbols**

The inverted cross, placed on Gaga's crotch, becomes a phallic symbol. Superimposed and combined with her female genitals, the theme of androgyny becomes prevalent. In occult circles, the alchemical transformation of the spiritual matter, the Great Work, must unite both opposing energies.

## BECOMING A GOD

The rosary is a set of beads used in Catholic tradition for prayer and meditation. By swallowing the rosary, Gaga incorporates within her a symbol of religious devotion because 1) it is shocking and would get media attention 2)

represents Gaga seeking to obtain godhood by her own means. We have here a symbolic representation of the tenets of Luciferianism, which is the drive to attain divinity by one own means. Lucifer is considered to be the active principle towards godhood, the one who brought “divine light” to the humans.

In another scene, Gaga is shown giving the sign of benediction and blessing, a gesture reserved in Catholicism to those who are considered Holy.

**A classic image of Christ showing the sign of Benediction and pointing towards the Sacred Heart**

Later in the video, Gaga is violently pushed around and abused by the dancers surrounding her. She surrenders and removes her robe for sexual, ritual initiation.

At the ending of the video, Gaga is consumed from within and her "inner light" comes out, representing her transformation from the physical to the spiritual plane. Gaga's performance at *American Idol* truly exploited the Luciferian theme of the song.

The performance takes place in a setting reminiscent to the Garden of Eden, where the "Fallen Angel"–Lucifer, the one who was banished from Heaven and tempted Adam and Eve with divine knowledge–presides over the ceremony. Fire comes out of the angel's wings (after all, he is the "Light Bringer") each time Gaga says "Alejandro." At the end of the performance, Gaga is lifted up under the Fallen Angel as a blood-red liquid oozes out from the fountain underneath him. Another ritual sacrifice has taken place on prime-time television.

## POLICE STATE IMAGERY

Gaga's spiritual transformation is taking place in a dark, oppressive and militaristic backdrop. This trend in music videos has been discussed in The Transhumanist and Police State Agenda in Pop Music. The article describes how the public is currently being bombarded with militaristic and oppressive imagery, intertwined with sexuality, in order to desensitize the public and create a subconscious positive association. *Alejandro* is clearly a continuation of this agenda set by the rest of the industry. During the entire video, we see in the background a giant screen displaying scenes of social unrest, buildings on fire and military police running around, placing the viewers in a tense and oppressive ambiance.

The video opens with men marching to a militaristic rhythm, some of them having their heads covered, maybe hinting that those men are prisoners of some sort. One of the men is inside a pyramidal shape while another holds a hexagram as the prisoners march. Is this a representation of the masses marching to the rhythm of the elite, holding up high the symbols of its own oppression? Gaga is then shown in a position of power, wearing a black, **illuminated** crown while looking over the prisoners performing for her.

The “Black Queen” removes one goggle at a time, flashing the Illuminati All-Seeing Eye sign (discussed in many previous

articles on this site) and revealing the true nature of her power.

**Again, One-Eye hinting at the nature of the oppressive force**

In this scene, Gaga wears a “gun bra,” in accordance with the agenda of the sexualization of oppressive imagery. Her backup dancers are dressed in uniforms reminiscent of dictatorships of the era of Hitler, Stalin, Franco, and Mussolini. Political oppression is indeed sexy … oh wait, no, it’s not … it actually goes against everything America supposedly stands for.

## MIND CONTROLLED SLAVES?

In a symbolic scene, a soldier is shown attached to strings, like a marionette. He is not in control of his own movements and holds a gun on his privates (more sexualization of weaponry). He stares blankly, looking confused as a mind-control slave would.

In what looks like an internment camp, Gaga has the gay men bound to a bed as she rapes them, in what looks like a reenactment of ritual abuse.

In the final scene of the video, Gaga is shown attached to strings. Is she herself controlled into perpetuating this agenda?

## IN CONCLUSION

As stated above, the video to *Alejandro* is very complex and symbolic, and lends itself to multiple interpretations, depending on the viewer's knowledge and point of view. There are, however, parts of the video in which the symbolism is clear and concise, leaving little doubt regarding the message being communicated. During the video, Gaga goes through a very profound metamorphosis, rejecting Christian faith by desecrating its symbols and embracing a new type of spirituality. Is Gaga's transformation a representation of the transformation that is currently happening on a worldwide scale? Are members of the elite, who were thought to be part of "regular" religions, revealing their true, Luciferian selves to the public? Will the New World Order leave traditional religions in the dust to embrace a new type of spirituality? Whatever the case may be, pivotal videos such as this one disseminate into the collective unconscious a specific set of symbols and values that will become, in time, "part of our culture." In order to achieve this, charismatic figures that are admired by the

public are used make those messages cool and trendy. Music fans have been subjected to an intense creative drought in the past years, which caused them to be desperate for a new, eccentric and iconic presence. So Lady Gaga comes into the picture, *slightly* distances herself from the painfully formulaic music acts and is heralded as the new pop princess. She also brings with her all of the Illuminati agenda and flashes in her fans faces the symbols of their own oppression. I'm sure many fans have a gut feeling that something is wrong with her act, but still can't stop listening to her. They must tell themselves, "well, there is nothing else to listen to." And that's what media monopolies are all about.

## KANYE WEST'S "POWER": THE OCCULT MEANING OF ITS SYMBOLS

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**Kanye West's "Power" is a short, almost stationary video that manages to tell a profound story in symbolic language. By decoding the occult meaning of the symbols present in this moving tableau, the viewer discovers who really holds the "power" in the world and understands the story of Kanye West's initiation. We will look at the meaning of those symbols as they appear in the video.**

Rapper and producer Kanye West has always found a way to stand out from the crowd. His video *Power* is no exception. It differs from the MTV norm in many regards, whether you look at the content or the form. The duration of the video, the filming style and the subject matter are quite distinct from today's typical rap videos as it is short (1:43), filmed in a single shot (compared to the one-shot-per-second standard of music videos) and is very rich in archetypal symbolism.

Director Marco Brambilla sought to depict the concept of power in the form of a "video tableau", a moving painting that slowly reveals itself to the viewer with a continuous camera movement. The director seems to have perfected this technique in his previous creation, *Civilization*, a video mural created for the new Standard Hotel in New-York city. The symbolism present there is simply overwhelming.

For *Power*, Brambilla went for a neo-classic aesthetic, but still created a piece full of symbolic and cultural references. As it was the case for paintings of the neo-classic era, each object, each symbol and each detail in the video conveys an

important meaning, a meaning that is needed to understand the entire story. As we will see later, many symbols in the video have a deep occult meaning and many of them point to Freemasonry and Mystery schools. By doing so, the director clearly states what type of power is being presented in the video. We will, therefore, look at the meaning of the symbols displayed in the video as they appear in the shot.

## SYMBOLS OF THE VIDEO

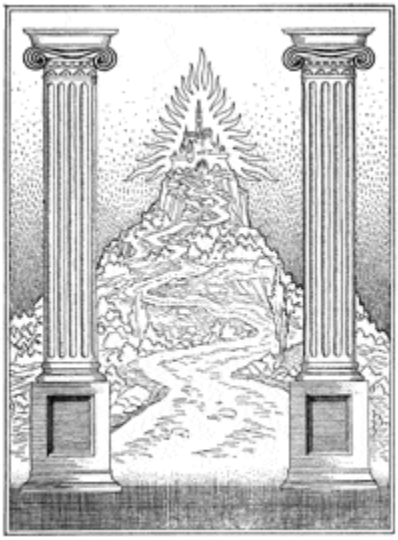
The video starts off with a close-up of Kanye West with glow-in-the-dark eyes as if he was "illuminated" from within. He stands between an infinite row of Ionic columns, which represent "wisdom" in Masonic symbolism.

**Kanye with illuminated eyes between rows of twin pillars**

### TWO PILLARS

As regular readers of this site already know, the occult meaning of the twin pillars is ancient, profound and present in the symbolism of almost all mystery schools of History. There are many layers of interpretation attributed to the two columns, but one constant is always present: The pillars

represent the entrance – the gateway – to the world of the initiate. Behind the columns can be found the key to the Mysteries and, consequently, the source of true power. This concept has been used for in many cultures and schools of thought.

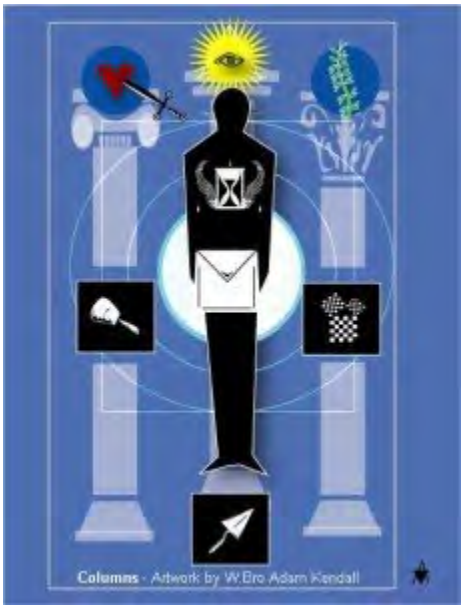


**The two columns called the "Pillars of Hercules" in Ancient Greece stood at the gateway to the *sphere of the enlightened***

*"The city of the philosophic elect rises from the highest mountain peak of the earth, and here the gods of the wise dwell together in everlasting felicity. In the foreground are the symbolic pillars of Hercules which appear on the title page of Bacon's Novum Organum, and between them runs the path which leads upward from the uncertainties of earth to that perfect order which is established in the sphere of the enlightened. "*
– Manly P. Hall

**Pillars of Hercules in Francis Bacon's "New Atlantis" as a gateway to the New World**

**Two pillars leading to Jacob's Ladder in this Masonic tracing board**




**Masonic initiate standing between the twin pillars as the third pillar, in the same fashion as Kanye West in the video.**

In *Power*, Kanye is standing at the mouth of the gateway to the "sphere of the enlightened," right at the border of the corrupt and decadent material world. So, right from the start of the video, the director reveals the true nature of power in this world: It is not your democratically elected officials, but those who consider themselves to be behind those pillars. One of the most significant lines of the song is

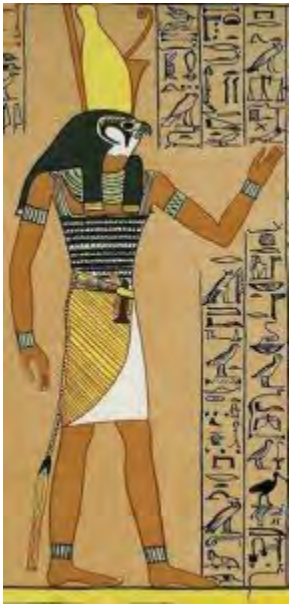
"In this white man's world, we the ones chosen"

Does Kanye's "white man's world" refer to the hidden rulers, the Illuminati, who are hidden behind those pillars? Did they choose Kanye West and give him *Power* by permitting him to become an influential figure in the entertainment industry? Was he chosen to become one of them? The next symbol might shed some light into this.

**Horus pendant on Kanye's chain**

The next thing that catches the viewer's eye is most probably that gigantic chain with Horus' head as a pendant. Horus is an ancient Egyptian deity that has an extreme importance in occult mysteries. Considered to be the Sky god, he is more often represented by the symbol of a single eye. The *Eye of Horus* is an ancient Egyptian symbol of protection and royal power from deities, in this case from Horus or Ra.

> *"Horus, the son of Osiris and Isis, was called "Horus who rules with two eyes." His right eye was white representing the sun while his left eye was black representing the moon. According to Egyptian legend Horus lost his left eye during a fight with his murderous uncle, Seth, to revenged his father's death. Seth tore out his nephew's eye but lost the fight because the assembly of the gods declared Horus the victor. The eye was reassembled by the magic of Thoth. Then Horus gave the eye to Osiris who experienced rebirth in the underworld."*
> – Jordan Michael, *Encyclopedia of Gods*



**Horus, god of the sky**

The importance of the "one-eye" in occult symbolism has been highlighted in many articles on The Vigilant Citizen. The *All-Seeing Eye* found on the Great Seal of the United States and many other occult symbols originate from the *Eye of Horus*.

**The Eye of Horus as depicted by the Golden Dawn Mystery School**

The symbolism of Horus is especially of great importance in Freemasonry, as the path of an initiate through the Masonic degrees is described as the *process by which the Eye of Horus is opened.*

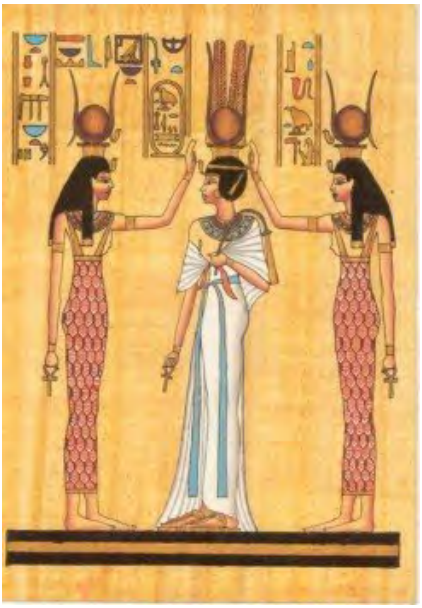
So Kanye stands at the gateway between the corrupt world of the profane and the exclusive world of the illuminated, wearing a Horus pendant, an unmistakable symbol of the Mysteries. One might say: "Well maybe Kanye just likes Egyptian things." Maybe so, but in the context of this video, where all details are important and extremely meaningful, Horus becomes another piece of this symbolic puzzle.

## HORNED GIRLS

The entrance of the gateway of pillars is guarded by two horned albino girls holding a staff. Their features are very

reminiscent of depictions of Isis and Hathor, goddesses of ancient Egypt. Another allusion to Egyptian magic.

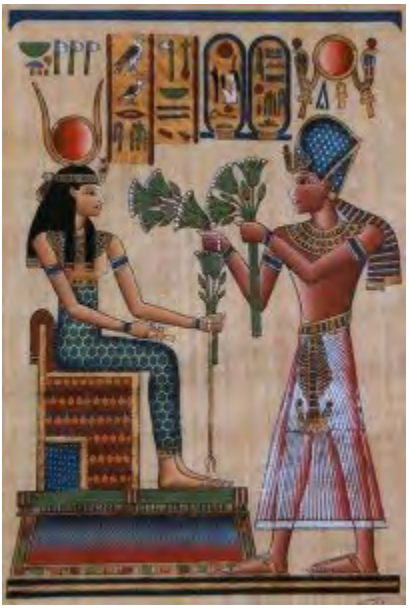
**Kanye standing between two horned female figures**



**Isis and Hathor crowning Queen Nefertari. Both goddesses were depicted with bovine horns on their heads.**

Isis was the mother of Horus (discussed above) and was the

goddess of motherhood, nature, and magic. Hathor was also considered as a maternal deity while also being the goddess of music, dance, and fertility. Both Isis and Hathor were known to welcome and protect the dead during their journey to the afterlife, a concept that is particularly interesting in the context of the video.



**Hathor holding a scepter with Pharaoh Ramses II**

> *"The goddess (Hathor) [...] manifests two aspects of her divine power: first of all, she participates in the afterlife rite of passage, by means of which the deceased attains eternal life, and, second, she demonstrates her special connection to the Egyptian king. Hathor is rightly called a royal goddess, and in this role she is linked in various ways to the life of the pharaoh. Often the pharaoh would call himself the oldest son of Hathor."*
> – Archive for Research in Archetypal Symbolism

Kanye, perhaps symbolizing the Pharaoh, is standing at the gateway to eternal wisdom, about to be executed/assassinated/sacrificed under the watchful eyes of Hathor,

the “royal goddess.” Are the goddesses welcoming Kanye “behind the veil,” protecting him in this rite of passage to immortality? In occult circles, new candidates must symbolically die and be reborn to complete their initiation process. Is Kanye being killed an allegory for his initiation?

## SWORD OF DAMOCLES

**Sword hanging above Kanye West’s head**

While doing some preliminary research on this video, I came across an article on MTV.com titled *Kanye West’s ‘Power’ Video: A Cultural Cheat Sheet*. Here’s what it says about the sword hanging above his head:

> ***“Dragonlance:*** *An image of a sword descending into a crown hovers over Kanye’s head, bringing to mind Volume Two of Douglas Niles’ series “The Crown and the Sword: The Rise of Solamnia,” in which Sir Jaymes Markham commands the orders of the Rose, Sword and Crown.”*
> *– Kanye West’s ‘Power’ Video: A Cultural Cheat Sheet,* MTV.com

Really? The director of this neo-classical themed video, was inspired by an obscure fantasy novel released in, like, 2006? Seriously? Good job, MTV, in keeping our youth clueless. The descending sword is more probably a reference to the Sword of Damocles, a pretty widely known legend.

**Wenceslas Hollar's depiction of the Sword of Damocles**

*"The Damocles of the anecdote was an obsequious courtier in the court of Dionysius II of Syracuse, a fourth century BC tyrant of Syracuse. Damocles exclaimed that, as a great man of power and authority, Dionysius was truly fortunate. Dionysius offered to switch places with him for a day, so he could taste first hand that fortune. In the evening a banquet was held where Damocles very much enjoyed being waited upon like a king. Only at the end of the meal did he look up and notice a sharpened sword hanging directly above his head by a single horse-hair. Immediately, he lost all taste for the fine foods and beautiful girls and asked leave of the tyrant, saying he no longer wanted to be so fortunate.*

*Dionysius had successfully conveyed a sense of the constant fear in which the great man lives. Cicero uses this story as the last in a series of contrasting examples for reaching the conclusion he had*

> *been moving towards in this fifth Disputation, in which the theme is that virtue is sufficient for living a happy life. Cicero asks "Does not Dionysius seem to have made it sufficiently clear that there can be nothing happy for the person over whom some fear always looms?"*
>
> – Source

The tale of the Sword epitomizes the constant danger faced by those in positions of power. Kanye stands there, in a state of impending doom, knowing he can be executed at any time. Right after we see the sword of Damocles, a figure appears holding a dagger and attempting to stab him. The assassination will not happen by a dagger, however, as two other figures leap out of nowhere holding swords to accomplish the "Killing of the King."

## KILLING OF THE KING – THE INITIATION

**Initiation.**

At the ending of the video, the decadent women and the dagger-holding assassins all disappear as two swords are about to hit him. Are we sacrificing the King?

The concept of *regicide* is reflected in the single's cover art. It depicts Kanye's severed, crowned head with a sword firmly jammed into it. Apparently, Kanye was king and he got killed. Is this a symbol of a Masonic ritual? Note the stone on which Kanye's head is placed. Is it the "perfect ashlar" of the Masons that represents the state of a perfected initiate?

**Covert art of *Power* portraying the killing of Kanye West as a king.**

**A perfect ashlar in a Masonic lodge. In Masonic symbolism, the candidates start their journeys as allegorical "rough ashlars" and, through knowledge and wisdom, smooth out their edges in order to become a perfect ashlar.**

Some occult researchers have stated that the "Killing of the King" is the name of a Masonic rite of passage to obtain the 33rd degree (see "King Kill 33" by James Shelby Downard & Michael A. Hoffman II). Semi-interesting sidenote*: King Kill 33* is also the name of a Marilyn Mason song, with rather interesting lyrics. Another sidenote: Researchers have reported that  Killing of the King rites often happens in public, as more witnesses give more power to the ritual, hence … JFK. A completely crazy theory?… DYR (Do your research).

Back to Kanye and his standing … the two swords flying towards him never actually touch him but instead form a triangular shape above his head, possibly hinting to a "symbolic" killing and not an actual one. Notice the position of the crown above Kanye's head. The combination of those elements forms an interesting image.

**Masonic Square and Compass**

## IN CONCLUSION

To sum up the video, Kanye stands at the border between Masonic knowledge and the decadence of the mundane life, represented by lustful and gluttonous women, lounging around eating grapes. Kanye says "*goodbye cruel world / I see you in the morning*", as he has been "chosen" to take part in an initiation process that is often metaphorically described as a "long night," followed by a glorious awakening as a new being. In order to accomplish this, Kanye needs to kill his old self and be ritualistically reborn. Once this is done, true power is within his grasp.

This "moving painting" is definitely a multi-layered artwork, with many levels of interpretation: the first level is a commentary on power by using timeless symbols taken from ancient art; the second level describes a Masonic initiation with a ritual murder and an imminent rebirth.

This video lasts a mere minute and forty-three seconds but it manages to give the viewers plenty to ponder on and many

symbols to decode. Looking at its meaning from a pop culture point of view, it is interesting to note that this short-film, intended to be viewed by the general public (especially young people), describes the concept of power with overt Masonic symbolism and occult references. This causes the uninformed viewers to unconsciously associate those symbols with the concept of Power, while "those in the know" get the "insider's wink" sent by this video. *Power* ultimately becomes another piece in the on-going process called the "Revelation of the Method," where the true source of power gradually and subliminally reveals itself to the world and occult rituals take place right in front of the public's eyes.

How long before the complete revelation?

*"The clock's tickin' / I just count the hours"*

## MIND CONTROL SYMBOLISM IN RUSSIAN POP: VINTAGE'S "MIKKIE"

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**On the Vigilant Citizen, we have shown time and time again that mind control symbolism is found in pop music acts. This disturbing trend is not, however, only confined to American artists. Mind control-related themes and symbols can now be found in pop music all across the globe, as a result of the globalization of popular culture. We will look at the themes exploited by one of Russia's most important groups, Vintage, and explain their hidden meaning.**

As seen in previous articles on The Vigilant Citizen, mind control symbolism is often found in the videos of young sexy pop stars who are on the rise. In most cases, the stars take on the role of the mind control victim in the videos, making the symbolism relating to it seem cool, sexy and desirable, while the idea of mind control is unconsciously planted in the minds of young people. Many videos depict rather vividly the harsh reality of being "puppets of the industry", to a point that it is all out in the open, but most viewers remain clueless because they can't see past the thin veil of symbolism found in the videos. This phenomenon is not only found in America, but in all parts of the world: in this case, the Russian pop group Vintage (Винтаж).

The group—Anna Pletnev, singer and composer Aleksey Romanov and dancer Svetlana Ivanov—released a single titled *Mikkie*, containing all of the aspects of the Illuminati agenda. The themes of mind control, alter-personas, abuse, sexualization, and dehumanization can all be found in this

video, as well as in some of their previous works. So, before we get to *Mikki*e, we will quickly look at two previous videos.

## PREVIOUS WORKS

Since their debut in 2007, many of Vintage's singles have contained some sort of commentary on social issues, like prostitution and abuse. References to mind control were also present, although the way those references were presented, the videos seemed to denounce it.

**Loneliness of Love – Одиночество любви**

This single portrays the singer Anna as a doll who is forced to live the life dictated her "handler", played by a little girl.

**Anna shown as a doll in a package. Mind control slaves are often portrayed as dolls or puppets as they are controlled by a "handler"**

**The little girl places a naked "action figure" next to Anna, a reference to sex forced on mind control slaves to gain privileges**

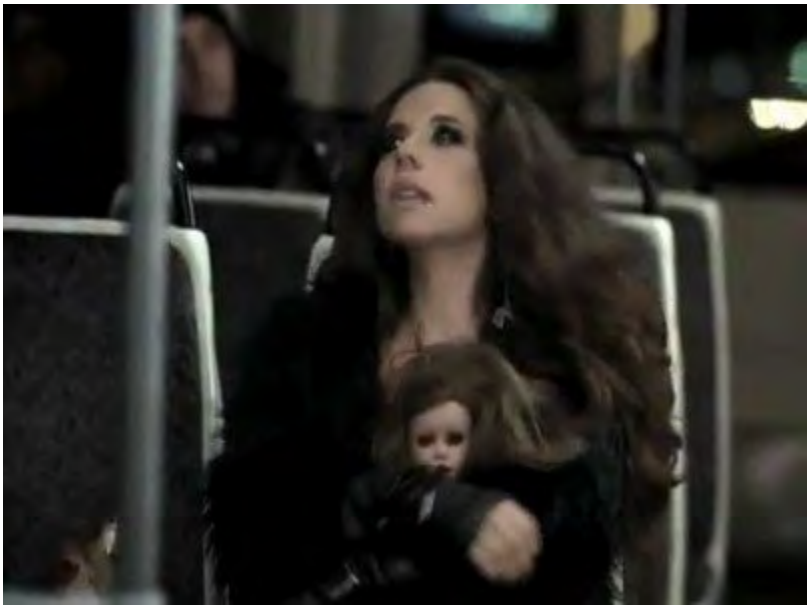
The lyrics of the song also point toward the futility of conformity and of a life dictated by someone/something else. The best translation of the song I've found is probably not 100% accurate, but it is enough to convey the gist of the song. Here's a particularly significant excerpt:

And after? After
we'll press the button on the remote
And go to heaven easily and neatly
Carpet
Curved mirrors
Well, those whom we love
we'll never be with
Why we have forgotten
that we're people

At the end of the video, Anna breaks the white ribbons holding her, representative of her mind-controlled state.

**Sleepwalker Girls (Девочки-лунатики)**

This song describes the harsh realities of a prostitute, as prostitution is a huge issue in Russia. Embedded in the video are symbols relating to mind control: prostitution, ritual abuse and slavery often go hand in hand in Eastern Europe.



**Anna holding a doll to give to her daughter. The dolls looks like Anna, representative of her core persona (the real her) as her alter is the dissociative prostitute**

Anna gets beaten by a Jon, who then throws money at her.

**Broken mirror representative of her fractured personality, fractured life**

At the end of the video, Anna is shown giving the doll to her daughter, showing that she went through all of that crap to give her things. The doll also represents Anna's core persona, which she transmits to her daughter, hoping she will lead a better life.

**New Album**

The group's new album, *Sex* (very subtle marketing), seems to be targeted to a younger crowd and the social commentary seem to have been replaced by outright Illuminati symbolism, on par with what is found in Western pop music.

**Cover of the album Sex. Going past the fetishist theme of the cover, the blindfold also represents the "veil" in front of mind-controlled victims eye's, while the candles allude to the ritualistic nature of sex with MK victims.**

MIKKIE

At face value, the song is a commentary on popular culture and mass production. The authors also say it is a tribute to Michael Jackson. There is another very important issue described in this video: mind control. As seen in previous articles, Mickey Mouse (especially the Mickey Mouse hat) is often used as a code for mind control in popular culture. The involvement of Disney and Disney movies in mind control programming have been documented by Fritz Springmeier (you can download his books for free here).

> *Many of the recent Disney movies and cartoons are used in a two-fold manner:*
>
> - *desensitizing the majority of the population, using subliminals and neuro-linguistic programming*
> - *deliberately constructing specific triggers and keys for base programming of highly-impressionable MONARCH children.*
>
> – Ron Patton, Monarch Programming

This video makes full use of the Mickey Mouse = mind control code. *Mikkie* (Mikey Mouse) is a symbolic representation of the artist's alter personality—the mind-controlled facade—programmed to be a shallow entertainer.

The video starts with a happy family running into *Mikkie* and finding its dismembered parts on the street. More on that later.

We are then taken to a *Mikkie* production factory, where entertainers are mass-produced.

The subject of control wakes up to be programmed. A close-up shot of her eye reveals that she had been “computerized” or “robotized”. Furthermore, the entire choreography and

the mannerism of the singers and dancers are extremely robotic and mechanical, which puts an emphasis on the soulless, dehumanizing atmosphere of the setting.

Emphasis on the single eye and mouth shut reveals that the victim is subject to Illuminati mind control. The importance of the single eye is discussed many times in articles on this site.

The subject's handlers, the ones accomplishing the

programming wear monocles (c0vering one eye), a symbol of power and of Illuminati control.

In this scene, the subject seems to be giving her "essence" to her Mickey Mouse clones. Notice the "leopard" pattern on her body a reference to "sex kitten" programming in mind control, also known as beta programming.

*"This is the second Greek letter, and it represents the sexual models and sexual alters that the Programmers are creating.*

> *The primitive part of the brain is involved in this type of programming. [...]* ***Beta alters generally see themselves as cats.****"*
> – Fritz Springmeier, Deeper Insights into the Illuminati Formula

Mickey Mouse is then taken out of the factory and into the "real world". Mikkie becomes Anna (the singer) and she holds a lit candle in a scene that hints to her self-destructive nature.

It would be interesting to note at this point that Omega programming in mind control relates to self-mutilation and suicide, which causes the subject to effectively "self-destruct" on command or in particular situations.

> ***OMEGA****. A "self-destruct" form of programming, also known as "Code Green." The corresponding behaviors include suicidal tendencies and/or self-mutilation. This program is generally activated when the victim/survivor begins therapy or interrogation and too much memory is being recovered.*
>
> – Ron Patton, Monarch Programming

Right after she symbolically lights herself on fire, the scene of the car hitting Mickey is shown again. On the street we only

see Mickey's "costume" (not Anna's body) on the street. Is this an attempt by Anna to break free from her programming?

Mickey Mouse—Anna's alter personality programmed to entertain the masses—is then shown dancing somewhere in Russia with everyday people. She is in her "entertainment mode".

After the crowd is gone, we see Anna standing at the same bus stop, almost nude, seeming depressed and in pain. Even if her *Mikkie* persona is happy and cheerful, the "real Anna", her core personality is sad, broken and in pain. And cold.

## IN CONCLUSION

Vintage is another example of the globalization of the symbols and themes found in the world's pop music. Way beyond being the simple the result of a trend, the repeated and constant messages found in videos across the world reflect the presence of an effective agenda in global mass media.

Vintage's last album, combining kiddie themes and music with overt sexuality and dehumanization, brings to the masses of Russia and Eastern Europe the themes the elite want the world-wide public to be exposed to, but with a "local flavor". The same way McDonald's adapts their menus to fit the local culture, Illuminati themes and symbols are communicated to the masses using local artists, who speak the local language and to whom people can relate. By slowly erasing the differences between cultures to instate a global, mass-consumption culture, the New World Order is not presented to the people through the voice of a stern dictator, but with the smiley face of Mickey Mouse.

## ILLUMINATI SYMBOLISM IN FORMER DISNEY GIRL BELINDA'S "EGOISTA"

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**In previous articles we have covered Illuminati symbolism found in the music industries of America, Asia and Eastern-Europe. This article looks at the symbolism found in one of Latin America's major pop stars, Belinda. We'll examine her past role with Disney's "Cheetah Girls" and her new video entitled "Egoista".**

One of the artists covering the Spanish speaking market is Belinda, a Mexican singer, songwriter, and actress born from a Spanish father and French mother. Her music video entitled *Egoista* is simply rife with what we call "Illuminati symbolism", which are the symbols, codes, and themes associated with the occult elite's agenda. We will see in this article that Belinda's success is however not the result of good luck. Quite to the contrary, she was groomed to propagate the mind control agenda since her youth at the No. 1 school for teenage pop stars: Disney.

In 2006, Belinda appeared in the Disney movie *Cheetah Girls 2,* a movie about the adventures of a girl band. The concept behind this series of movies, which revolves around young girls wanting to meet big-time producers and make it big in the entertainment industry, barely hides the mind control associated with pop culture. The fact that the movies were produced by Disney, the ultimate recruiter of young talent who turn into sex objects around the age of 16 and the associations with Monarch mind control and sex kitten programming are all too real in *Cheetah Girls*. What do I mean by "recruiter of young talent who turn into sex objects"? Here's a handy visual that describes the typical path those young Disney girls go through to stay successful.

As we have seen in previous articles, Monarch programming uses trauma-based mind control to create alter personas in the victims, which then accomplish specific tasks. Beta programming, also known as sex-kitten programming, is used on young girls in the entertainment industry and is

coded in popular culture with feline prints on stars. In *Cheetah Girls* – as in sex-kitten programming girls – the stars are constantly wearing leopard/tiger/feline prints.

Are those “leaked” sexy pictures some sort of forced initiation rite? Belinda was part of the same type of “leaked” images ccontroversy

**Can you get more sex-kitten programming symbolism than this?**

> ***BETA****. Referred to as "sexual" programming. This programming eliminates all learned moral convictions and stimulates the primitive sexual instinct, devoid of inhibitions. "Cat" alters may come out at this level.*
> – Ron Patton, Project Monarch

In *Cheetah Girls 2*, Belinda (the subject of this article) competes with the girl band in Spain and, after a series of crazy events, becomes their friend and honorary Cheetah Girl. Grrreat! So, Belinda truly went through the ultimate school of MK entertainment slaves, Disney.

**The symbol of the series is a Butterfly, symbolic of Monarch programming**

After playing a role in a Beta programming (aka sex-kitten extravaganza) Disney movie, Belinda appears in the third season of the Mexican novella, *Mujeres Asesinas* (Killer Women), which is, in turn, a Delta programming extravaganza – also known as "killer programming".

> ***DELTA**. This is known as "killer" programming, originally developed for training special agents or elite soldiers (i.e. Delta Force, First Earth Battalion, Mossad, etc.) in covert operations. Optimal adrenal output and controlled aggression is evident. Subjects are devoid of fear; very systematic in carrying out their assignment.*
> – Ron Patton, Project Monarch

As the title states, the series is about women who kill for numerous reasons and their resulting police investigation. The series' promotional material is full of Monarch mind control symbolism.

**Shattered mirror is a classic reference to mind control as it symbolizes the compartmentalisation of the consciousness after trauma**

**Doll with dead eyes, another classic symbol representing mind control**

## THE INEVITABLE ONE EYE SYMBOL

One eye = All Seeing Eye = Illuminati. If you don't know what I'm talking about, read some previous articles on this site. This sign is the unmistakable symbol of an Illuminati artist. And Belinda does it …

And does it …

and does it.

## More Occult Pics

**Masonic checkerboard pattern in 3D**

**This image has some deep occult symbols that regular readers might recognize.**

## EGOISTA

After going through Belinda's impressive Illuminati mind control curriculum vitae, will the fact that her latest video, *Egoista*, is full of occult symbolism come as a surprise?

If you read other articles on this site, you might be flabbergasted by the similarities between this video and other pop videos appearing all over the world. *Egoista* seems to be an attempt to cram the most Illuminati symbols in a 3:30 video. Latins have to be exposed to this crap too, right?

**Pillars, checkerboard floors, Baphomet everything is there.**

The video starts with Belinda sitting in an Illuminati/Masonic/Alice in Wonderland setting. The "princess" (mind-control victims are sometimes called that by their handlers) is enthroned between two "heart" pillars. The concept of the twin pillars is a Masonic symbol discussed many times on this site. The floor is a ritualistic Masonic checkerboard pattern that is not-so-coincidentally found in *Alice in Wonderland*. In arcane symbolism, checkerboard floors are the surface on which occult transformations happen, which is why they are found in *Alice in Wonderland*. Speaking of which, the links between *Alice in Wonderland* and Monarch programming are many and profound, as the movie's storyline is used as a programming tool by mind control handlers and many symbols in the movie act as triggers on mind controlled-slaves.

> *"In the 1940's and 1950's, the Illuminati began using Disney's Alice In Wonderland and the Wizard of Oz films as programming bases for their total mind-controlled slaves. Alice in Wonderland had been done many years earlier by the Britisher William Cameron Menzies (who also did Freemason H.G. Wells' Masonic forecast of the New World Order entitled "Things to Come" in*

*1936, and the film Invaders From Mars.).*
– Fritz Springmeier, Deeper Insights into the Illuminati Formula

To complete this Illuminati overload, a Baphomet-type head is strategically placed atop Belinda's throne from hell.

All of those clues tell the viewers that Belinda is in an alternate, fantasy world, the wonderland of *Alice In Wonderland* and the dissociative dream-world mind control victims escape to during trauma. In other words, this whole scene represents Belinda being under Illuminati mind control.

**Pitbull in the "real world", a distant and painful place for the mind control victim**

Meanwhile, Pitbull raps from the "real world", a dried up and not so inviting place (in the mind of the victim).

In another scene, Belinda is shown dancing/battling with a diamond-studded skull connected to wires, another blatant reference to mind control. I mean, *the brain is directly connected to electrical wires*.

**Skull connected to wires**

At the end of the video, Belinda is shown attempting to escape from her mind control state by jumping towards Pitbull and the “real world”. The bee-hive background probably represents the concept of “hive mind”. The attempt fails, however, as Belinda apparently liquefies.

**Belinda attempting to go back to the “real world”**

## *EGOISTA* PERFORMANCE AT PREMIOS JUVENTUD 2010

Belinda's Performance at the Premios Juventud (Latin awards show specifically aimed at young people) truly drives the concept of mind control home. Mechanical body parts are all over the place: sleeping pods, lifeless mannequins … all of the symbols usually associated with mind control are present.

Belinda starts the performance laying lifelessly on some sort of mind control programming device.

She then gets up in a mechanical, robotic matter and starts performing, with a bunch of half-human/half-robots dancing around her. The whole theme of transhumanism is a must for Illuminati artists.

## IN CONCLUSION

Spanish is the third most-spoken language in the world (after Mandarin and English) which means this market is most certainly not exempt from Illuminati influence. Belinda's

career bears all of the telling clues of what I call an "Illuminati artist", entertainers who often follow these steps: recruited at a young age by media corporation, marketed with a "clean" and innocent image, attracts young fans, goes through sexualization metamorphosis, releases new album with racy imagery, then exposes fans to Illuminati and mind-control themes. Although it is impossible to prove, those types of artists are, in my opinion, those who are the most likely to have gone through actual Monarch programming. Are they aware of what is happening to them and of the meaning of their performances? Probably not. Video directors, stylists, choreographs, scenic designers, music producers and label executives all have a say in these artist's products and they, in turn, all take orders from higher-ups. "Artists" such as Belinda and her fellow pops stars–Lady Gaga, Beyonce, etc–are nothing more than performers and, if their input is sometimes integrated into the act, it is because they understand and conform to what is acceptable in the pop industry.

# LADY GAGA'S "BORN THIS WAY" - THE ILLUMINATI MANIFESTO

**Lady Gaga's single "Born This Way" introduces the viewers to the birth of a "new race" and to a new world, using intricate imagery and a precise narrative. It is a psychedelic trip filled with occult and archetypal symbols, telling the story of a cosmic birth and new ideals. However, behind its outward message of acceptance, a more sinister message lies embedded in the symbolism of the video. We will look at the underlying meaning of "Born This Way" and analyze the meaning of the occult symbolism in the video.**

Lady Gaga is back, y'all. And she's got horns on her forehead. And she's in space. And she's making 90's dance music. And my head just exploded. But seriously, *Born This Way* seems to provoke in people two opposite reactions, depending on their knowledge of occult symbolism. It is either "What the heck just happened here?" or "This is really blatant". The reason is simple. The video contains new strange elements that might confuse viewers but it also contains symbolism that is extremely ancient. Although the video is set in a futuristic, intergalactic world, it deals with the most primal concept of humanity: motherhood. It plays on human's archetypal fascination and/or repulsion towards the act of giving birth.

Although the lyrics of *Born This Way* are about unconditional acceptance, with a special focus on homosexuality, the video's scope goes way beyond the subject of sexual orientation. It narrates the birth of a new race within

humanity. Laurieann Gibson, the creative director of the video describes this concept:

> *"At first, when I thought about birthing a new race and adding the prosthetics, I thought that maybe they should have a certain way they should walk or maybe they move a certain way, but then I realized it is actually a race within our race; it's a mindset."*
> – Source

Gaga is not giving birth to a human but to a "new race" within humanity. The symbolism of the video makes it clear that this birth is not natural but artificially provoked. A twisted immaculate conception. As is the case for most Lady Gaga videos, the theme of mind control is important in the video. It is the process through which the metamorphosis will take place. In Monarch programming terms, we are witnessing the birth of a new persona within the "core personality" of humanity. The birth is happening within the minds of people and is visually represented by creepy facial horns.

(If you have not read previous articles on this site, mind control programming is the process through which a handler causes within a subject the "birth" of a new persona that can be programmed at will, through trauma and abuse. It is an actual process used by the CIA – MK-Ultra – and symbolism pertaining to this practice is widely present in popular culture. In the context of the video, the programming does not happen on a single person, but on a mass scale – a new race).

Furthermore, the esoteric imagery in the video describes a world change that is occurring as an alchemical process: The creation of magic through the unification of opposing forces portrayed through the use of archetypal symbols and messages. Yup, we're still talking about a Lady Gaga video.

## THE DIRECTOR

Although *Born This Way* is considered new and innovative, it is a perfect continuation of the themes exploited by previous Lady Gaga videos. Nick Knight, the director of the video, brings a different look and feel to Gaga's message, but it remains very "elite friendly". The fashion photographer is known for his visually dazzling photos and has worked with Alexander McQueen, Calvin Klein, Christian Dior, Kylie Minogue, Gwen Stefani and many others. His past work has also contained allusions to Monarch mind control.

Knight's distinctive style in *Born This Way* was inspired by surrealist painters such as Salvador Dali and Francis Bacon. Let's look at the video's symbolism.

## THE IMMACULATE CONCEPTION

The video begins with the superposition of two evocative symbols:

Pink triangles pointing downwards were used in Nazi concentration camps to denote homosexual men. The same pink triangle pointing upwards has become a symbol of gay pride and gay rights. On an esoteric level, triangles pointing down are archetypal symbols representing the sacred feminine (in opposition to the upwards pointing triangle representing the phallic masculine). The inverted triangle is emblematic of the womb, the vessel, and the uterus. It is the passive principle awaiting the active principle.

Inside the triangle is a unicorn, an ancient mythological creature emblematic of purity, spiritual enlightenment and fierceness – the horn is often viewed as symbolic of the union of with God. In esoteric terms, it refers to the third eye or the pineal gland.

In Christian symbolism, the Unicorn is a symbol of Christ. It is also often associated with the Virgin Mary.

> *"Symbolically, the unicorn is a representation of Jesus, the horn represents the unity of Jesus and God, its fierceness and defiance were said to be a reminder that nothing can control Jesus against his will, and the small size of the animal represented Jesus'*

*humility."*
– Heather Changeri, The Virgin and the Unicorn

The link between the unicorn and the concept of virginity was popularized by a medieval myth describing how to hunt the creature. In order to catch a unicorn, a virgin is put in the field; the animal then comes to her and is caught, because it lies down in her lap.

This unicorn is inside a womb symbolically represented by the inverted triangle and therefore symbolically awaiting birth. The concept of purity associated with unicorn implies an "immaculate conception" as no sexual relation was needed to provoke this cosmic pregnancy (yes, I just said "cosmic pregnancy"). Gaga herself referred to this song in similar terms.

*"I wrote ['Born This Way'] in 10 f—ing minutes. And it is a completely magical message song. And after I wrote it, the gates just opened, and the songs kept coming. It was like an immaculate*

*conception."*
– Lady Gaga, Our Lady of Pop, Vogue Magazine

According to Carl Jung, whether we look at the religious or occult meaning of the unicorn, it ends up portraying the same concept: the union of seemingly opposite forces (i.e. purity and strength).

*"The unicorn's most vital function has been as a symbol, whether of power or virility, or purity, or the combination of opposites, of the male horn and the female body. Many modern interpreters regard this last role as the crucial one and relate it to the symbolism of the soul as the spark of divine light in the darkness of matter and evil, the body, and to the concept of the hermaphrodite as the perfect union of opposites."*
– Carl Jung, Man, Myth and Magic

That's a lot of text to explain a single frame of the video. It is, however, an important frame because it sums up the entire concept of the video in a single image: the birth of a spiritual/galactic/metaphorical entity from an immaculate conception.

But what exactly is being born?In her narrative, Gaga says it is a new race, but the video, and the video's director suggests that it is a race born within the existing race, from people's own minds. In the video, a symbolic image replaces the unicorn.

Gaga has two faces, not unlike Janus, the god of gateways and beginnings. In mind-control terms, the mask implies the existence of a programmed alter-personality. Porcelain masks are used in the actual (and horrific) Monarch programming process on slaves and handlers (in the video, Gaga seems to embody both roles).

> *"Fire torture and melted wax is used to make the child victim believe their face has been burned. Then the programmer generously gives the traumatized alters a porcelain mask. The alter getting the Porcelain face may be given a "gem" hypnotically like Jade and that becomes their secret name. There are several different methods that are available to lay in the porcelain face programming. There has been a great deal of porcelain casts made of people's faces and then masks made of them. In fact, when a handler dies, at least in one case the replacement handler wore a mask to look like the previous handler."*
> – Fritz Springmeier, The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave

The mask inside the triangle implies the birth of a synthetic being, a human construct: a pre-established mindset for humanity. After this, Gaga begins her "Manifesto of Mother Monster", describing the mindset.

## MANIFESTO OF MOTHER MONSTER AND BIRTH

Gaga announces the birth of a new race in a speech with heavy occult undertones that contains references to ancient hermetic principles.

> *"This is the manifesto of Mother Monster: On G.O.A.T., a Government -Owned Alien Territory in space, a birth of magnificent and magical proportions took place."*

The magical birth took place on a "Government-Owned Alien Territory" – which is alluding to the fact that the birth is taking place under the supervision and approval of the powers that be: the elite, the Illuminati. It is also a great way to form the acronym G.O.A.T. and a great way to bring up Baphomet.

Gaga, playing the role of the Virgin about to give birth is symbolically shown inside the goat head, which emphasizes the occult and ritualistic nature of the birth taking place. Baphomet, represented by a goat's head, is symbolic of magic created by the union of opposite forces, hence its androgyny (see the erect phallic symbol and the female breasts).

Baphomet is of great importance in Aleister Crowley's Thelema – a modern occult philosophy that seems to be a source of inspiration for Gaga's Manifesto. According to Crowley, Baphomet is a representative of the spiritual nature of the spermatozoa, while also being symbolic of the "magical child" produced as a result of sex magic. As such, Baphomet represents the Union of Opposites, especially as mystically personified in Chaos and Babalon, combined and biologically manifested with the sperm and egg united in the zygote.

> *"He is 'The Devil' of the Book of Thoth, and His emblem is Baphomet the Androgyne who is the hieroglyph of arcane perfection … He is therefore Life, and Love. But moreover his letter is ayin, the Eye, so that he is Light; and his Zodiacal image is Capricornus, that leaping goat whose attribute is Liberty."*
> – Aleister Crowley, Magick Book 4

Concepts similar to those expressed by Crowley are incorporated to the Manifesto:

> *"But the birth was not finite. It was infinite. As the wombs numbered and the mitosis of the future began, it was perceived*

*that this infamous moment in life is not temporal, it is eternal. And thus began the beginning of the new race, a race within the race of humanity, a race which bears no prejudice, no judgment, but boundless freedom."*

Is the "mitosis of the future" equivalent to Crowley's "new eon"? The emphasis on the term "liberty" and "freedom" might be a reference to Crowley's "Do What Thou Wilt" ethos, a concept calling for the seeking of one's "True Will" without regard for the boundaries of ethics, moral principles or the concept of good and evil. The embrace of both good and evil is further portrayed in the video.

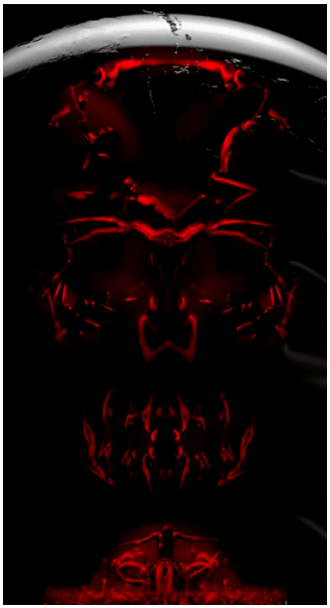
As Gaga says these words, she is shown giving birth to … something. As this something gets pushed out, butterflies appear.

Butterflies (especially Monarch butterflies) are symbolic of Monarch programming. Mind-control slaves who successfully create an alter-persona are compared to butterflies emerging from their cocoon. This implies that Gaga's "new race" or "new philosophy" is not something that occurs naturally in society. It is rather something that will be forced on humanity using mind-control techniques.

The creation of this “beautiful” race leads to the birth of an evil entity, which seemingly exists to protect its interests and force its will upon the world.

> *But on that same day, as the eternal mother hovered in the mulitverse, another more terrifying birth took place: the birth of evil. And as she herself split into two, rotating in agony between two ultimate forces, the pendulum of choice began its dance. It seems easy, you imagine, to gravitate instantly and unwaveringly towards good. But she wondered, how can I protect something so perfect without evil?*

As those words are being said, the camera slides upwards towards Gaga, forming a semi-hidden skull head made of human bodies, symbols of sacrifice representing the evil that resulted from birthing the “pure” creation. This concept is illustrated by the symbol of yin and yang and the Masonic checkered floor, where black and white coexist in an infinite pattern.



The evil force is represented by human skulls, which symbolically represent the elite's death-culture, which celebrates sacrifices in order to generate "new life". To illustrate the "political and governmental" aspect of this concept Gaga is shown firing a military rifle while church bells ring (announcing the death of the masses).

Evil is therefore depicted as a necessary force to balance the

existence of good (or what is portrayed as good in the video, as mind control is never "good").

Thought this song was about gay pride? Apparently not. Oh, and then the song starts.

## HIM OR H-I-M

The song starts with an odd statement:

> *"It doesn't matter if you love him, or capital H-I-M"*

Who is "Him" and, more importantly, who is capital H-I-M? At first glance, "Him" can be interpreted as a masculine lover, in accordance with the "gay pride" aspect of the song. In that case, who or what is "capital H-I-M"? Is it God? In that is she referring to the distance between homosexuality and traditional religions? HIM is also the name of a popular Finnish rock band whose acronym stands for "His Infernal Majesty". In this context, is Gaga saying *"It doesn't matter if you love him (God), or capital H-I-M (Satan)"*? If that is the case, it would certainly fit with the dualistic, good versus evil, message of the video and the Thelemic theme of her manifesto.

Further in the song, another line states:

> *"A different lover is not a sin*
> *Believe capital H-I-M (hey, hey, hey)"*

In this spiritual context, is the "regular lover" God and the "different lover" His Infernal Majesty?

Dualism continues to be visually represented throughout the video with scenes celebrating life and love juxtaposed with scenes of celebrating death.

The rest of the video is a lot less symbol-intensive, as the focus shifts on choreography and female crotch-grabbing. No Gaga video (or any music business pawn's video for that matter) is complete without the One-Eye Sign.

The video ends with a symbolic image, one to be expected when understanding the dualistic theme portrayed throughout the video.

The last frame of the video is the opposite of the first, as the pink triangle is pointing upwards. This alludes to the appropriation of this Nazi symbol by the gay rights movement and its reversal.

On an esoteric level, the upright triangle is the response to the inverted triangle and signals the end of the alchemical process. It represents the union of the opposites, in order to accomplish the Great Work: the occult transformation of

men. When combined, the upright and the inverted triangle become a six-pointed star, a symbol known as the Philosopher's Stone or the Seal of Solomon.

THE GREAT SYMBOL OF SOLOMON

> *"The interlacing triangles or deltas symbolize the union of the two principles or forces, the active and passive, male and female, pervading the universe … The two triangles, one white and the other black, interlacing, typify the mingling of apparent opposites in nature, darkness and light, error and truth, ignorance and wisdom, evil and good, throughout human life."*
> – Albert G. Mackey, Encyclopedia of Freemasonry

If the video started with the unicorn inside the inverted triangle, symbolizing the impending birth of a pure spiritual being, the video ends with the opposite energy, death, and corruption. Zombie-gaga, the evil by-product of the change imposed by G.O.A.T. In order for magic to happen, both of these triangles are necessary and they need to be united.

## MEANING OF THE VIDEO

The song by itself has an uplifting message: to love and accept

oneself unconditionally, the way God made us. However (there's always a "however" with Gaga), the video takes things to another level … literally. The "Manifesto of Mother Monster" and its related symbolism give the song a cosmic-battle-between-good-and-evil quality, interlaced with the heralding of a new race and, to use Crowley's terminology, a new eon.

In the context of the video, *Born This Way* is actually a tail of REbirth and of transformation. As Gaga's choreographer stated, it is *a race within our race; it's a mindset.* This change of mindset is not portrayed as the result of a natural evolution, but rather as a forced change symbolized by the Monarch programming imagery. All of this is happening in the **Government-Owned**-Alien-Territory, a clever way of stating that this new race is something that the occult elite wants to see happening. In the video, Gaga (and hundreds of clones) are created in a high-tech, government-owned lab. Are we truly preaching *no prejudice, no judgment, but boundless freedom?* The Manifesto's ideals therefore only apply to the new, forcefully created race, which is distinguishable from "normal" people by the horn thingies. Is this a sign of superiority? Are the horns any different than the pink triangle used to distinguish gays during the Nazi regime?

Those who do not adhere to this mind-controlled race will apparently feel the wrath of "evil Gaga" and be killed because, as she says, *How can I protect something so perfect without evil?* The video contradicts and twists the liberating meaning of the song and turns it into something rather oppressive and disturbing. The "new race" is the masses of the New World Order, under the influence of mass mind control and pushed into a precise kind of spirituality, resembling a dumbed-down version of Crowley's Thelema. This world metamorphosis is perceived by the occult elite

as an alchemical transformation, a Great Work. It is visually represented by the opposing forces illustrated throughout the video. The process is meant to create something "pure and perfect", a new world that is purged from its non-desired elements (portraying a New World Order as the end result of an alchemical process is often referred to in elitist art – see the article Analysis of the Occult Symbols Found on the Bank of America Murals). From the viewpoint of the masses, who must go through this forced rebirth, the process is ugly, terrifying and pure evil. The video, however, – as most offerings of pop culture – portrays the view of the elite.

## IN CONCLUSION

In order to keep the youth interested and attracted to the elite's agenda, creators of pop videos cleverly combine fresh visuals with mind-numbing repetition. Each new video attempts to bring an exciting or shocking element to generate some interest but, at the end of the line, the core message remains stubbornly on-par with the Illuminati Agenda. *Born This way* uses the classic technique of duplicity, which can be defined as *"contradictory doubleness of thought, speech, or action; especially, the concealment of one's true intentions by deceptive words or actions"*. The song's lyrics say one thing, but the powerful symbols within the video go in the opposite direction. This leads to a contradiction our minds attempt to resolve: Is "boundless freedom" equivalent to the coercive new world portrayed by Gaga?

Despite the superficial eccentricity of the song, *Born This Way* is about conforming and adhering to a pre-defined mindset, a philosophy that is compatible with a New World Order. It is not Gaga's vision, it is their vision. It is the mind state they want you to adopt in order for them to carry on with their Agenda unopposed. This is what they want you to think: There are no important values or moral codes; good and

evil are a big blur and being a mindless zombie is cool. If you think this way, “you’re on the right track baby”. I’m not. Guess I wasn’t born that way.

# BRITNEY SPEARS, MIND CONTROL AND "HOLD IT AGAINST ME"

Britney Spears is a pop icon who simultaneously embodies the glamour of stardom and the destructive side of fame. She has reached the heights of super-stardom and the lows of tabloid humiliation. Her erratic behavior led to numerous questions regarding her mental stability, but most are unaware of the most important fact: She is a product of Illuminati mind control. In fact, the video for "Hold it Against Me" symbolically portrays the manipulation and mind control she goes through. This article will look at significant events in Britney Spears' life and at the hidden meaning of the video "Hold it Against Me".

Britney Spears is the prototype of the modern pop star: young, beautiful, controversial and completely manipulated by the entertainment industry. She has been literally groomed since childhood by industry execs to become a pop star. From working in Broadway at 8 years old and the *Mickey Mouse Club* at 12 to becoming a world-renowned pop star at 17, Britney is a true "showbiz child". Today, most agree that she has reached the status of pop icon. Rolling Stone magazine wrote that Britney is *"one of the most controversial and successful female vocalists of the 21st century,"* and *"spearheaded the rise of post-millennial teen pop"*.

Despite her seven hit albums and her iconic status, most will remember Britney Spears not for her music, but for the drama surrounding her personal life. She was indeed

involved in a long list of controversies and rumors regarding her love life, her pasty, her drug use, her mental stability and even her parenting skills. While some believe that Britney deserves this public ridicule due to the fact she's a "talentless hack" or "trailer trash" living a decadent lifestyle, others see in Britney the classic symptoms of a young performer who went through the devastating mind control machine of the entertainment industry. Britney indeed bears many classic symptoms of a Monarch programming victim. Further, the video of *Hold it Against Me* contains many visual clues that hint at Britney's mental prison. We will first look at some significant events in Britney's life and how they are related to trauma-based mind control, then we'll look at the occult meaning of the video *Hold it Against Me.*

## RAISED IN THE ILLUMINATI ENTERTAINMENT INDUSTRY

Although it is difficult to determine which celebrities have actually undergone trauma-based mind control programming, Britney Spears displays the most obvious symptoms. She grew up in rural Louisiana in a family plagued with substance abuse and violence, making her an ideal candidate to be handed over to the industry. At age eight, Britney and her mother Lynne traveled to Atlanta for an audition in the 1990's revival of *The Mickey Mouse Club*. Casting director Matt Cassella rejected her due to her young age but still referred her to their talent agent Nancy Carson. Britney was then introduced to what Springmeier calls "The Network". She then moved with her mother to New York and attended the Professional Performing Arts School. Soon after, she landed a job as an understudy in the Broadway musical *Ruthless!* with another industry child Natalie Portman.

At the age of 13, Britney was finally cast in the *Mickey Mouse Club* and entered Disney's Illuminati mind-control system.

*The Mickey Mouse Club* is one of Disney's many projects aimed to recruit and mold child stars. The corporation obviously means to make money off these young talents, but there is also a more sinister side to its operations. Disney has been used by the occult elite since its beginnings in the 1930s and has closely worked with the government on numerous occasions. Disney was hired by the government to produce numerous propaganda films and Walt Disney himself even participated in secret CIA secret projects. According to several researchers, Disney was part of the CIA's MK-ULTRA program: Its properties were used for mind-control experiments and many of its productions deliberately contained mind-control triggers and symbolism.

> *"This author theorizes that the reason the FBI and CIA are so touchy about letting people know that Walt worked for the government is that the Network knows how the FBI and CIA worked together to procure children for mind-control programming purposes. Because Disney and Disneyland played such as an enormous role in Mind Control, Disney's connection to them, although on the surface a seemingly minor fact, is in*

*reality a minor fact sitting on top of an enormous ghastly secret."*
– Fritz Springmeier, Deeper Insights Into the Illuminati Formula

*"**CA–Disneyland** has been an off hour site for Illuminati and satanic rituals for years. Programming has gone on using Disneyland as one big prop for programming. Many of the Disney movies are used for programming, and some Disney scripts are especially tailored for Monarch slave programming. The Peter Pan programming can use the ship. The space programming can use the space props. The satanic programming can use the castles. Lots of mirror programming is done at Disneyland, and Disneyworld. There is also Magic Mountain programming, and programming using the Around the World Dolls, and its theme song. Some of Wizard of Oz and the Cinderella programming was also done at Disneyland using costumes. Preverbal children are taken to Disneyland to get them ready for the scripts."*
– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Disney's involvement in mind control also reflected on *The Mickey Mouse Club* and its trademark mouse ears became a symbol of mind control.

*"In 1955, Walt Disney made his cartoon character Mickey Mouse real by creating a fan club–the Mickey Mouse Club, which aired five days a week usually just as children came home from school. Twenty-four children called Mouseketeers would help Mickey, and they would dance and sing and do skits. The Mickey Mouse Club adored the unique, cute little beanie Mickey Mouse caps with their big ears mounted to each side of the beanie. In the 1950's, most kid viewers of the show wanted their own "Mouse Ears" and to become a Mouseketeer, **especially children who were receiving Mickey Mouse scripts in their total mind-control programming**."*
– Springmeier, Op. Cit.

According to ex-Illuminati programmer Svali, many pop singers are used by the Illuminati to promote their messages and perpetuate the idea of mind control. In one interview, Britney Spears and the Mickey Mouse Club are specifically mentioned:

> *"I believe that Brittany Spears, and others are being used by them to sing lyrics they like. (...) In fact, many of the top pop singers come from an internship with the "Mickey Mouse club" (yep, good old Walt the Illuminist's Empire) and I believe they are offered stardom in exchange for allegiance or mind control."*
> – "Exclusive Interview with an Ex-Illuminati Programmer/ Trainer", Source

## KITTEN PROGRAMMING

In 1998, Spears signed with Jive Records and released her first solo album *...Baby One More Time*. As it is the case for almost all teenage Disney stars, Britney's image was focused on a blend of childhood innocence and sexuality – the sexualization of childhood is now a recurring theme in pop

culture. It is also the bid of Illuminati Kittens (those who underwent beta programming) to be portrayed in the media as teenage idols. In her first video, Britney is dressed as a Catholic school girl while singing lyrics like *"hit me baby one more time"*. Some of her early photoshoots exploited the same theme, causing controversy.

About the above picture, Britney (who was 16 at the time) claimed that Lachapelle tricked her into a sexy shoot:

> *"Sexy superstar BRITNEY SPEARS is fond of the photos taken of her by DAVID LaCHAPELLE for ROLLING STONE magazine – but insists the legendary snapper tricked her into it.*
>
> *The BOYS beauty was just 16 when LaChapelle snapped her in her bedroom surrounded by dolls, and the finished product shocked readers around the world.*
>
> *But Britney – who is now proud of the images – insists she had no idea they would turn out to be so saucy.*
>
> *She says, "He came in and did the photos and totally tricked me. They were really cool but I didn't really know what the hell I was doing. And, to be totally honest with you, at the time I was 16, so I really didn't.*
>
> *"I was back in my bedroom, and I had my little sweater on and he was like, 'Undo your sweater a little bit more.' The whole thing was about me being into dolls and in my naive mind I was like, 'Here are my dolls!'*

> *"And now I look back and I'm like, 'Oh my gosh, what the hell?' But he did a very good job of portraying me in that way. It certainly wasn't peaches and cream."*
> – Source

Tattoos are often significant in Monarch programming. One of Britney Spear's first tattoos – a butterfly (a Monarch is a type of butterfly) leaving a vine – symbolizes the slave emerging from the elite's bloodline system. Tattoos are the preferred way of the Illuminati to identify Monarch slaves (see former Disney child star Vanessa Hudgens first tattoo).

> *"A note should be made that the American intelligence agencies tattooed some of their slaves with blue Monarch butterflies, bluebirds, or roses for identification purposes. (…)."*
> – Op Cit. Springmeier.

After a couple of albums, where she went from singing "*I'm not that innocent*" to "*I'm a slave 4 U*" (can we be less subtle?), Britney became a fully grown woman and an industry veteran. Her "consecration" to the Illuminati industry was celebrated by Madonna in a symbolic performance during the 2003 VMAs, alongside fellow Mouseketeer Christina Aguilera.

## BREAKDOWN

It has been observed that years of Monarch programming often result in the subject breaking down around the age of 30. The unbearable abuse these slaves have to live through cannot be sustained for decades, especially when one is under constant public scrutiny. Celebrities who go through this kind of life almost inevitably succumb to drug abuse and self-destructive behavior. When their programming starts to fail, they often die in mysterious circumstances. Look at the lives of Monarch slaves such as Marilyn Monroe, Judy Garland and Anna Nicole Smith and see if you detect any similarities. Hopefully, this won't happen to Britney.

In the past years, numerous events surrounding Britney Spears led to the questioning of her mental stability. Many strange episodes, documented by various sources, show that Britney often exhibits telling symptoms of a Monarch slave. One of them is having multiple personalities.

Monarch slaves are trained to dissociate and to take on alter personas, each of them having their own characteristics and even different accents. People close to Britney have described these precise symptoms:

> *"Sources are now painting a very disturbing picture of Britney Spears, or whoever she happens to be at any given moment.*
>
> *We're told the whole British accent thing — well, it's more than an accent. Britney has multiple personalities, including, as people in her life call it, "the British girl." We're told when Spears loses the British personality, she has absolutely no idea what she did during the time she assumed that personality.*
>
> *Sources say Brit has a number of other identities, where she*

*becomes "the weepy girl, the diva, the incoherent girl," and on and on.*

*Sources say Britney had become the British girl the day she didn't show for her deposition and has no recollection of it."*
– Source

*Britney Spears' recent bizarre behaviour may be down to multiple personality disorder, it has been revealed.*

*The troubled singer's 'favourite' identity appears to involve talking with a British accent, inspired by her latest boyfriend, Birmingham-born paparazzo boyfriend Adnan Ghalib.*

*Sources claim the singer, 26, is suffering from dissociative identity disorder, which leads the sufferers to take on various personalities to dissociate them from reality.*
– Source

During her turbulent period with Kevin Federline, many accounts surfaced regarding her suicidal tendencies and her alleged bi-orientation – other characteristics of a Monarch Kitten.

Probably the most infamous moment of Britney's public life is her head-shaving incident. The event occurred the day after she was admitted to rehab – "rehab" often being a code word for "programming". A closer look at the details of this bizarre incident bear all of the signs of a mind-control slave attempting to break free from their handler's control.

So Britney said that *she was tired of having things plugged into it (her head) and did not want anybody touching her*. Is she referring to the abuse given by her mind-control handlers? Britney's radical act of shaving her head might be a desperate attempt to "shed her old self" and restart anew. What did Britney refer to when mentioning "things plugged into her head"? One of the only instances in which something is plugged into someone's head is during electroshock therapy- one of Monarch programming's basic techniques.

*"Electroshock is used to create the dissociation from trauma during the programming, and later it is used to remove memories after the slave has carried out a mission, or to instill*

> *fear and obedience in a reluctant slave. Slaves generally carry horrible body memories of excruciating electro-shock to their entire bodies. As the slaves begin a therapeutic deprogramming process they will recover these horrible memories, not to mention many other painful memories."*
> – Springmeier, Op. Cit

Despite Britney's multiple attempts to break free, she is still under the Illuminati's control. Proof of a celebrity's allegiance can often be found in the slave's body of work. Celebrities are indeed used to propagate the symbolism relating to mind control and to hide in plain sight the Illuminati's modus operandi. *Hold it Against Me* is another blatant example of this Agenda as the video symbolically portrays Britney's mind control by the industry.

### *HOLD IT AGAINST ME*

*Hold it Against Me* was directed by Jonas Akerlund, today's go-to director for mind-control/occult imagery (see this previous Vigilant Citizen article on Lady Gaga's *Telephone*). Not unlike *Telephone*, the video has absolutely nothing to do with the song's lyrics. While the song is apparently about doing it with a stranger met in a club (promoting promiscuity to teens is always part of the Agenda), in the video there is no guy, no club and no doing it. We only see Britney, trapped in a giant cylindrical modernist nightmare, attached to intravenous lines and wearing a wedding gown. The video gives the song another meaning: It becomes about Britney's mind control and her alter personas. It is the classic Illuminati industry story of the "good girl gone bad" and all of the ritualistic symbols and color codes described in previous articles are thoroughly apparent.

At the beginning of the video, Britney is shown in a huge cylinder composed of television monitors and video cameras. This space symbolizes Britney's "media prison". Like mind control slaves, she is constantly monitored by her handlers using cameras. She is also being "programmed" as monitors continually display footage of Britney's past videos. She is closed to the outside world and can only see the images that are fed to her, which are of herself as portrayed by handlers.

Britney is wearing a white wedding gown that hints at the ritualistic aspect of the video. The white dress symbolizes Britney's purity and innocence at the beginning of the process. This will, of course, change.

To further emphasize Britney's mind control, she is shown attached to intravenous (IV) lines.

IV therapy is the giving of substances directly into a vein. It is used in hospitals to deliver medication, blood transfusions, and lethal injections. It is also used in Monarch programming.

> *"The following is a partial list of these forms of (trauma-based mind control): (…)*
>
> *16. Drugs to create illusion, confusion, and amnesia, often given by injection or intravenously.*
> *17. Ingestion or intravenous toxic chemicals to create pain or illness, including chemotherapy agents. "*
> – Ellen P. Lacter, Ph.D, Kinds of Torture Endured in Ritual Abuse and Trauma-Based Mind Control
>
> *"If an alter is not being cooperative when they are accessed, they can be locked in place mentally and given a quick shot of a fast-acting hypnotic-inducing drug. One drug which was popular for programming was demerol, which would be administered intravenously (an IV). It takes about 5-7 minutes to take full effect after administration via an I.V. The dosage can be administered so that the effect remains until the programming session is over."*
> – Springmeier, Op. Cit.

During the chorus of the song, Britney magically levitates.

In the video, the chorus is the moment where Britney dissociates and therefore symbolically levitates. In actual mind control, the dissociative slave gets a feeling of light-headedness, as if one is floating. The lyrics of the chorus emphasize the concept of escaping reality, in other words, dissociating:

If I said my heart was beating loud
If we could escape the crowd somehow
If I said I want your body now
Would you hold it against me

Cause you feel like paradise
I need a vacation tonight
So if I said I want your body now
Would you hold it against me

Due to the pain and torment lived by the mind-control victim, dissociating actually “feels like paradise” as the slave stops feeling physical pain. They are encouraged by their handlers to escape to their “happy place”. In other words, they “need a vacation”.

While Britney is levitated, strange eyeless dancers emerge from under her gown.

The lack of eyes of these dancers gives them a non-human quality. Do they represent the spirits/demons assigned to mind-control slaves during the occult rituals conducted by their handlers?

After the dissociation scene, the next step of Monarch programming is symbolically depicted: the creation of the alter persona. This happens in a big, messy ritual where the virginal Britney dressed in white gets soiled and consumed.

During the breakdown of the song, Britney's IV lines start spilling out colored paint (instead of blood?) all over her white dress and the monitors showing images of her youth. It is the blood sacrifice, the soiling of her innocence, the ritual abuse she must take from her handlers.

While this happens, another scene depicts two Britneys fighting – a visual representation of what happens in the slave's psyche: the battle between two personalities.

At the end of the battle, a new Britney emerges from the process. From the pure and innocent Britney dressed in a white wedding gown is created a bad, Kitten version of Britney, who is dressed in black BDSM-style leather and surrounded by men wearing masks.

Britney's transformation is complete in yet another video exploiting the "good girl gone bad through mind control" theme – a theme that all female pop stars seemingly have to go through. The ritualistic metamorphosis from pure to promiscuous as portrayed by other stars including Rihanna

(*Umbrella*), Lady Gaga (*Bad Romance*), Christina Aguilera (*Not Myself Tonight*), Mariah Carey (*It's Like That*) and many others has taken place once more. Young viewers witness yet another ritual that is subliminally concealed in symbols and color codes.

## IN CONCLUSION

Britney is, without a doubt, a modern pop icon embodying both the inspiring and repulsive side of fame. She has achieved her life-long dream of becoming a successful singer, yet this success has required her to become part of a dark, manipulative, abusive system. Of the many pop stars promoting the Illuminati mind control agenda, Britney is one of the most obvious cases of an actual Monarch slave. We have looked at *some* events where Britney exhibited typical symptoms of a mind-control slave but many other instances could have been added. While it is easy to ridicule the behavior and the work of pop stars, most people have absolutely no idea of the pain and the trauma these people have to suffer in order to be in the spotlight. The reason why some stars are able to remain popular and obtain airplay is that they are part of the System. Britney is part of it and, at this point, I don't think she has much of a choice. Like other industry puppets, she is even forced to portray her own mind control in her works.

The Akerlund-directed video *Hold it Against Me* symbolically depicts the process of mind control and occult transformation in a semi-subliminal fashion. The constant usage of this concept in pop culture has many goals, including numbing the viewers to the system's symbolism and motive, forcing the performers to go through mega-rituals witnessed by millions of viewers, and hiding in plain sight the true nature of the industry. According to the Illuminati's occult philosophy, it is their karmic duty to reveal

their actions (whether in a subliminal, coded matter or not): Concealing and revealing is the game they play.

Critics of *Hold it Against Me* video said that “Britney didn’t seem involved in the video and was not appearing to be having fun”. Would you have fun if you were forced to reenact a trauma you’ve been experiencing for your entire life?

# LADY GAGA'S "JUDAS" AND THE AGE OF HORUS

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**Lady Gaga's "Judas" video is a modern retelling of biblical stories, where Jesus and his disciples are portrayed as a biker gang. But don't mistake the video for a Bible lesson as it twists and turns important scenes to give them a very different meaning. In fact, it can be argued that the video symbolically describes an important aspect of Gaga's work and of society in general: a rejection of Christianity in order to make way to what has been called the Age of Horus. This article will look at the origins and the symbols found in Lady Gaga's "Judas".**

When I first watched *Judas*, I immediately told myself: "There is no use to write about this, it is simply too obvious". I mean Gaga is in love with Judas … and Judas betrayed Jesus. It is a direct continuation of Gaga's anti-Christian and pro-Illuminati theme through symbols, as described in previous articles. What can I add to it that hasn't been said? So I ignored the video … until I began receiving e-mails. Tons of them. Many people did not understand the message of the video, some did not get the Biblical references and the way they were twisted to communicate a new message; other simply did not know who Judas was. As it is symbolic on many levels, I realized that decoding this video could help many readers — who I call my "Little Vigis" (No.). The video doesn't only summarize the underlying spiritual message found in Gaga's work, but it describes an important phenomenon happening in society in general – a phenomenon that is part of the Illuminati agenda: the "de-holyfication" of traditional religions.

In her recent interviews, Gaga has given several

interpretations of the song. In an interview with E! Online she said that it was not meant as an attack of Christianity:

> *"I don't view the video as a religious statement, I view it as social statement. I view it as a cultural statement."*

On Amp Radio Gaga explained that:

> *"It's about falling in love with the wrong man over and over again."*

In another interview with Google, Gaga went deeper into the philosophical theme of the song, which is in accordance with the teachings of some occult schools we'll describe later.

> "The song is about honoring your darkness in order to bring yourself into the light. You have to look into what's haunting you and need to learn to forgive yourself in order to move on."

The videos for Gaga's songs *Alejandro* and *Born This Way* communicated specific spiritual messages through meanings and symbols. Traditional religious symbols are stripped of their "holy aura" while other symbols, inspired by those of the Illuminati, are introduced and glorified to her young viewers. Of course, this phenomenon does not happen only in Gaga's works, but is a trend in mass media in general. Aleister Crowley, an occultist who remains an incredibly influential figure in the entertainment industry, claimed the Age of Horus, a new stage in human history, would be defined by the abandonment of traditional religions in order to embrace a new kind of spirituality. The same vision for a "new Aeon" is shared by the world elite, where its plans for a New World Order heavily rely on the existence of a single world religion, based on a specific set of values that are compatible with is Agenda. Mass media plays an important role in this paradigm shift – and the results are astonishing. In less than a century, the Western World

has witnessed a drastic decline in religious faith, especially Christian. Never such a profound societal change happened in such a short period of time. Of course, Gaga herself is not responsible for this drastic shift, but *Judas*, in its meaning and symbolism, perfectly describes the transitional period we are going through, as society is taken to, in Crowley's words, the Age of Horus.

It is therefore in this social and religious context that *Judas* was released. First seen riding with Jesus, Gaga goes into a transition and falls for Judas, the man who ultimately caused the death of Jesus. Gaga's conversion is symbolic of society in general, where the altruistic tenets of Christianity have been replaced by a more "self-celebrating" philosophy – embodied in the video by the character of Judas. In short, the story symbolizes the passage towards Crowley's Age of Horus, and Gaga's "Eye of Horus" makeup effectively seems to emphasize this point. As seen in previous articles, Gaga is no stranger to Crowley' philosophy (her Manifesto at the beginning of *Born This Way* is heavily inspired by his Thelema). This philosophy is, in turn, the basis of the new kind of spirituality that is sold to the masses through media.

To explain *Judas*, I need to "get Biblical" because the song and the video are heavily inspired by Biblical verses. So, before we get into it, let's start by understanding the main character: Judas.

## WHO WAS JUDAS?

Judas Iscariot was one of Jesus' twelve disciples. Due to his money-management skills, he was put in charge of the group's money box. Despite having chosen him to become his follower, Jesus knew from the start that Judas would eventually betray him. At one point he even refers to him as "the devil".

> **70** Jesus replied, "Didn't I choose you, the twelve, and yet one of you is the devil?" **71** (Now he said this about Judas son of Simon Iscariot, for Judas, one of the twelve, was going to betray him.)
> – John 6:70-71

During his time as a disciple, Judas had some "issues" with Jesus, causing him to stir up trouble within the group. An important event involving Judas happened during the washing of Jesus' feet by Mary Magdalene using expensive ointments. Offended by what he called a waste of money, Judas protested and even caused other disciples complain.

This is one of the Biblical passages that was recreated (with a significant twist) in Gaga's video:

> **12:1** Then, six days before the Passover, Jesus came to Bethany,
> where Lazarus lived, whom he had raised from the dead. **2** So
> they prepared a dinner for Jesus there. Martha was serving,
> and Lazarus was among those present at the table with him. **3**
> Then Mary took three quarters of a pound of expensive
> aromatic oil from pure nard and anointed the feet of Jesus. She
> then wiped his feet dry with her hair. (Now the house was
> filled with the fragrance of the perfumed oil.) **4** But Judas
> Iscariot, one of his disciples (the one who was going to betray
> him) said, **5** "Why wasn't this oil sold for three hundred silver
> coins and the money given to the poor?" **6** (Now Judas said this
> not because he was concerned about the poor, but because he
> was a thief. As keeper of the money box, he used to steal what
> was put into it.) **7** So Jesus said, "Leave her alone. She has kept
> it for the day of my burial. **8** For you will always have the poor
> with you, but you will not always have me!"
> – John 12:1-8

Shortly after this incident, Judas meets with the chief priests of Israel – the ones who were trying to "bring down" Jesus – and strikes a deal. He would betray and hand over Jesus to the Pharisees and the police force in exchange for thirty silver coins:

> **26:14** Then one of the twelve, the one named Judas Iscariot,
> went to the chief priests **15** and said, "What will you give me to
> betray him into your hands?" So they set out thirty silver coins
> for him.
> – Matthew 26:14-15

During the Last Supper, Jesus tells his disciples that one of them would betray him and reveals it would be Judas:

> **13:21** When he had said these things, Jesus was greatly
> distressed in spirit, and testified, "I tell you the solemn truth,
> one of you will betray me." **22** The disciples began to look at
> one another, worried and perplexed to know which of them he
> was talking about. **23** One of his disciples, the one Jesus loved,

> was at the table to the right of Jesus in a place of honor. **24** So Simon Peter gestured to this disciple to ask Jesus who it was he was referring to. **25** Then the disciple whom Jesus loved leaned back against Jesus' chest and asked him, "Lord, who is it?" **26** Jesus replied, "It is the one to whom I will give this piece of bread after I have dipped it in the dish." Then he dipped the piece of bread in the dish and gave it to Judas Iscariot, Simon's son.
> – John 13:21-26

At this moment, it is said that Satan possessed Judas:

> **13:27** And after Judas took the piece of bread, Satan entered into him. Jesus said to him, "What you are about to do, do quickly."
> – John 13:27

Judas then leads the chief priests and the police to Jesus, identifying him with a kiss:

> **14:43** Right away, while Jesus was still speaking, Judas, one of the twelve, arrived. With him came a crowd armed with swords and clubs, sent by the chief priests and experts in the law and elders. **44** (Now the betrayer had given them a sign, saying, "The one I kiss is the man. Arrest him and lead him away under guard.") **45** When Judas arrived, he went up to Jesus immediately and said, "Rabbi!" and kissed him. **46** Then they took hold of him and arrested him.
> – Mark 14:43-46

After Jesus' condemnation, Judas regretted his betrayal and sought to reverse his actions by returning the money, but it was too late and he commits suicide:

> **27:3** Now when Judas, who had betrayed him, saw that Jesus had been condemned, he regretted what he had done and returned the thirty silver coins to the chief priests and the elders, **4** saying, "I have sinned by betraying innocent blood!" But they said, "What is that to us? You take care of it yourself!" **5** So Judas threw the silver coins into the temple and left. Then he went out and hanged himself.
> – Matthew 27:3-5

Most of the passages described above are recreated in the video, but they are given a twist, where roles and symbols are reversed, effectively changing the fundamental meaning of the Biblical stories. As a result, the video ends with a very different “moral of the story”.

## GAGA AS MARY MAGDALENE

The video portrays Jesus and his disciples as a biker gang riding around with skull-and-bone insignias on their backs (nice touch). Gaga is riding with Jesus, playing the role of Mary Magdalene.

Although it is not clearly specified in the Bible, Mary Magdalene is said to be the prostitute who was about to get stoned to death by an angry mob until Jesus came along and said: “Y’all country-ass, donkey-riding peasants better drop them rocks and go on home before things get REAL ugly up in here”. Wait, that’s what Samuel L. Jackson would have said. Jesus actually said: “Let he who is without sin cast the first stone”.

At the very end of *Judas*, Gaga is seen stoned to death, insinuating that Jesus was not there to save her.

So Gaga plays the role of Mary Magdalene where Magdalene

is not only the friend and disciple of Jesus, but his lover. This portrayal of Mary Magdalene as Jesus' mate became popular in the past few decades with books such as *The Jesus Scroll* (1972), *Holy Blood, Holy Grail* (1982), *The Gospel According to Jesus Christ* (1991), *The Da Vinci Code* (2003), *The Two Marys: The Hidden History of the Mother and Wife of Jesus* (2007); and by films like *Bloodline* (2008). These alternative accounts of Jesus Christ's life originate from modern interpretations of Gnostic and apocryphal texts (mainly the Nag Hammadi) where Magdalene is described as Jesus' "favorite disciple" and "companion". An interpretation of the apocryphal Gospel of Philip even alludes to Jesus "often kissing Mary Magdalene on the lips".

Some occult circles believe that Jesus lived well beyond the age of 33 (a number they believed was selected for symbolic reasons). Some claim that Jesus married Mary Magdalene with whom he had a daughter named Sarah. Some even claimed that they moved to Southern France, where they started the fabled Merovingian Bloodline.

*Judas*, therefore, portrays Mary Magdalene from this angle, where Gaga is the wife of Jesus. However, she only has eyes for Judas.

The video begins with Gaga riding with Jesus, yelling in his ear "Judas Juda-ah-as", almost as if it was an incantation. Usually, when your girl yells the name of some other dude right in your ear, it means something's up.

From a spiritual point of view, Gaga was "riding with Jesus" – representing the embrace of Christianity – until she fell in love with Judas – a force that is opposed to it. But what kind of force are we referring to? Is it the elite's peculiar brand of occultism, mainly represented by the symbol of the Eye of Horus?

In the video, Jesus is shown doing good deeds and healing people while Judas is pretty much a douche bag, getting drunk and grabbing women all over the place. Yet Gaga is in love with him. The character of Judas is an embodiment of Crowley's saying "Do What Thou Wilt" – or Lavey's Church of Satan concept of *hyper-egoism*, where the fulfillment of one's desires is seen as a basic requirement to true enlightenment. Gaga is seduced by and identifies with the values embodied by Judas' and is therefore in love with him. By doing so, she turns her back on Jesus' altruism and selflessness.

One scene recreates Mary Magdalene's washing of Jesus feet which, as seen above, made Judas angry and jealous. In the video's version of the story, Judas is however right there with Jesus, his naked feet next to his, apparently also ready to get this treatment reserved for great people. Judas is therefore not simply a disciple of Jesus, but his equal. Afterwards, Judas, being the self-centered jerk that he is, spills his beer on Gaga … but Gaga loves him that way. The first lyrics of the song describe this reversal from the Biblical story, where Judas is the one getting washed by Gaga.

> When he calls to me, I am ready
> I'll wash his feet with my hair if he needs

Forgive him when his tongue lies through his brain
Even after three times, he betrays me

Later in the video, there appears to be some kind of showdown between Jesus and Judas. Gaga – who is still Jesus' lover – goes to Judas holding a golden gun, apparently to kill the one who would betray her spouse. Instead of a bullet, the gun "shoots out" lipstick. Gaga puts it on Judas' mouth as if saying "go ahead and kiss Jesus, you have my blessing".

The song also describes Gaga's participation in "bringing Jesus down":

> I'll bring him down, bring him down, down
> A king with no crown, king with no crown

The "king with no crown" is more than likely Jesus, who is wearing, during the entire video, the Crown of Thorns. In Biblical accounts, that painful crown was put on his head by soldiers before his crucifixion in order to humiliate the one who claimed to be the "King of the Jews".

Right after Gaga's "official" taking sides with Judas, she is shown in a symbolic "cleansing" or "baptizing" scene.

So, despite Jesus' virtuous deeds, Gaga is attracted to Judas. The Betrayer is portrayed as a rowdy, egotistical and devious being, which is not surprising since it is stated that Judas was possessed by Satan at the time he betrayed Jesus. Judas personifies the antithesis of Jesus' selfless ways and represents the self-centered philosophy described by modern occultists such as Aleister Crowley whose philosophical tenets, describes the self as "the center of the universe". Anton Lavey's *Satanic Bible* describes the need for a "new religion" based on man's earthly needs.

> *Past religions have always represented the spiritual nature of man, with little or no concern for his carnal or mundane needs. They have considered this life but transitory, and the flesh merely a shell; physical pleasure trivial, and pain a worthwhile preparation for the "Kingdom of God". How well the utter hypocrisy comes forth when the "righteous" make a change in their religion to keep up with man's natural change! The only way that Christianity can ever completely serve the needs of man is to become as Satanism is NOW.*
>
> *It has become necessary for a NEW religion, based on man's natural instincts, to come forth. THEY have named it. It is called Satanism.*
> – Anton Lavey, The Satanic Bible

Gaga, playing Mary Magdalene, is attracted to Judas' ways. She not only "converts" to his side but also effectively brings Jesus down. This attraction to the "dark side" is summed up in these simple words:

> I wanna love you,
> But something's pulling me away from you
> Jesus is my virtue,
> Judas is the demon I cling to

## IN CONCLUSION

Going beyond simple shots at Christianity for pure shock value, *Juda*s summarizes the underlying spiritual messages found in Lady Gaga's works which are, in turn, a reflection of the elite's philosophy that needs to be taught to the masses. Whether it is intentional or not, *Judas* symbolizes the spiritual shift of humanity as it enters what is "the Age of Horus". Crowley considered the last two thousand years to be the Age of Osiris, ruled by Christianity's "emphasis on death, suffering, sorrow and the denial of the body". He, however, considered this era to be necessary to give birth to the Age of Horus, whose Aeon would lead humanity to a new kind of spirituality. Other esoteric schools describe this shift in different words. Some describe it as the Age of Aquarius taking the place of the Age of Pisces, which was dominated by Christianity (they say Jesus was associated with the symbol of the fish because he ruled the Age of Pisces). Is this the reason Gaga's words refer to the "future of culture"?

> In the most Biblical sense,
> I am beyond repentance
> Fame, hooker, prostitute wench vomits her mind
> But in the cultural sense
> **I just speak in future tense**

Whether the general population subscribes to these esoteric predictions or not, it certainly is "following the script" that

was laid out. The same way Lady Gaga was eyeing Judas while riding with Jesus, society as a whole has let go of the core tenets of Christianity to embrace a philosophy that is compatible with Crowley's *Thelema*. Even if most people do not even know what is the Thelema, they live by it on a daily basis. That being said, organized religions and the elite are not necessarily opposing forces. Religions and religious sects have often been used as tools of the political elite to divide-and-conquer countries and to oppress and to manipulate the masses. Times have however changed and, today, the Illuminati is looking to unite the world under a single world government and a single world religion. This religion's values are based on egoism, materialism and the sexualization of pretty much everything. Most music videos, movies, and TV shows subtly celebrate these values. In other words, they want you to be in love with Judas.

## THE 2011 VMAS: A CELEBRATION OF TODAY'S ILLUMINATI MUSIC INDUSTRY

**MTV's Video Music Awards give out "Moon Man" trophies to music artists who have had success during the previous year. But there is much more to it than shiny trophies. The VMAs are a celebration of the Illuminati industry, of those who push its agenda and a promotional tool to put the next generation of "initiates" into the spotlight.**

The MTV Video Music Awards are considered to be a few hours of performances and award acceptance speeches mixed with a few shocking moments to generate publicity. But there is more to the award ceremony than meets the eye. This mega-media-event, broadcast around the world, serves several important purposes: First, it is a major promotional tool that allows a select group of artists to gain exposure and recognition while ignoring others; second, it is an almost ritualistic celebration of the Illuminati industry, spotlighting the artists who have pushed its agenda over the previous year. My article on the 2009 VMAs described the ritualistic and symbolic elements that were found throughout the show – there was a definite occult element underlying the show which reflected the mind state of the industry.

The 2011 VMAs arguably contained less occult ritualistic elements but was still a tightly choreographed show featuring a very select number of artists. These few actors took turns, performing, presenting and awarding each other Moon Men. In other words, the VMAs can be compared to a burlesque play where a few actors take turns appearing on

stage to interact with each other. Sometimes, new characters are introduced while others are “killed off”.

Almost all of the artists who were recognized at the VMAs have been featured in some way on this site (Vigilant Citizen, in case you forgot), which is not surprising as most or all of their work pushes some part of the Illuminati agenda. The main actors of this show were: Lady Gaga (of course), Katy Perry, Jessie-J, Jay-Z, Kanye West, Nicki Minaj, Beyonce and Odd Future. Wearing crazy, outlandish costumes and taking on theatrical personas, many of the artists featured in the award were not themselves, but playing characters. In fact, the show began with a long speech by Lady Gaga playing the role of a greasy Italian dude from the 1950s.

Let’s look at the several “acts” of the 2011 VMA’s and their meaning in the context of the Illuminati industry.

**Artists and presenters emerged from a womb-like stage. They were literally coming out of the “belly of the beast”.**

**Gaga's alter-ego opening the VMAs**

The show opens with Gaga's latest stunt: An male alter-ego that is a greasy annoying New York dude. Many of Gaga's singles are accompanied with a complicated setup, including characters and theatrical props (remember the horns on her heads?) – all of which get exposure in several media outlets, including TV and magazines.

For her single *Yoü And I*, Gaga introduced Joe Calderone, a male alter-ego. Like most of Gaga's other stunts, most people have absolutely no idea why Gaga did what she did. Why was she dressed as an Italian dude to sing a country-rock song? What's the point? Like most of Gaga's other stunts, the occult meaning of this whole charade can be found in the music video.

While the video could be the subject of an entire article, I can sum it up in two words: mind control. More specifically, it is about Monarch programming and the creation of alter-egos through the use of trauma-inducing techniques. In the video,

Gaga is shown bound and tortured by a cruel handler who subjects her to the most common methods of mind control: Electroshock therapy, sexual abuse, the injection of drugs and physical torture. Yes, all of these things were portrayed in the video, along with the presence the several alter-egos created by the process. (If you have no idea what I am talking about, I suggest you read the article entitled Origins and Techniques of Monarch Mind Control).

So Lady Gaga, who is already an alter-persona of Stefanie Germanotta (the real person) has another level of alter-ego that is pretty much the exact opposite of Lady Gaga: Male, dressed in drab clothes, not glamorous, not famous, etc. In Calderone's long speech at the beginning of the VMAs, he says that Gaga left him and that he wants to be reunited with her. In occult terms, the union of opposites is called the "Alchemical Wedding" and is often represented by the figure of Baphomet – an androgynous, goat-headed deity. The title *Yoü And I* represent the union of the two opposite personas, Gaga and Joe Calderone, and, since they are  same person, this ultimately creates an androgynous entity, not unlike Baphomet. In Kabbalistic lore, androgyny is perceived as the highest level of occult achievement and the concept of duality is strongly instilled in mind control victims. In other words, the presence of Joe Calderone at the VMAs is a big tribute to mind control. A good way to start a show. But Gaga did not stop there. She committed to her persona and played the role of Calderone during the entire show.

## OTHER ALTER PERSONAS

Lady Gaga's alter-persona was heavily featured at the VMAs, but most of the artists that participated in the awards also incorporate alter personas in their acts.

### Nicki Minaj

Nicki Minaj is already a created alter persona, very different from the real person that is Onika Tanya Maraj. The odd, fashion-crazy, surgically-enhanced persona that is Minaj is a made-for-the-music-industry character created to become a star. On top of that alter, there is Roman Zolanski, a male alter-ego that appeared on some songs and that will probably be appearing a lot more in the future. Roman Zolanski is based on Roman Polanski, the movie producer who was charged with rape by use of drugs and lascivious act upon a child under 14 a few years ago.

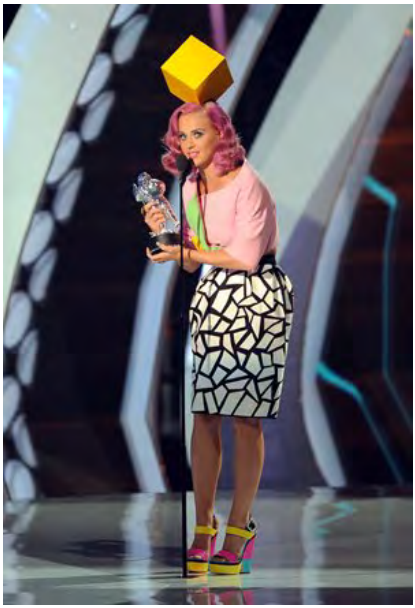
**During the 2011 VMAs, Nicki wore a Harajuku-inspired dress featuring mirror fragments (a Monarch symbol representing the fragmenting of personality). The combination of "kiddie" accessories with the sexiness of the dress' cut (it's "revealing" at the right places) is a little questionable.**

**Katy Perry**

Katy Perry was also all over the VMAs this year as one of the "main characters". Her latest single titled *Last Friday Night* introduced Katy's fans to her odd alter-ego: a nerdy 13-year-old girl.

**Katy Perry's young alter-ego waking up next to some unknown perv.**

To sum up the *Last Friday Night* video, the awkward teenager gets a make-over from Rebecca Black in order to look like a slut, then gets drunk and has a menage à trois. Great message to girls between ages 10-14!



**One of the four outfits worn by Katy Perry featured a big bright cube on her head as if her thoughts were controlled by it. In fact, it reminded me of the icon you see when selecting a player to control in the Sims video game.**

**When this greenish shape hovers above a character, you can do pretty much whatever you want with it … a little like how the industry can do pretty much whatever it wants with its artists.**

## ODD TRIBUTES

Every award show presents tributes to artists who had an outstanding career and to the greats who left this world. The VMAs are no exception but these tributes are becoming increasingly odd, insincere and dedicated to victims of the industry. In the article on the 2009 VMAs, I described the tribute to Michael Jackson, which was given by Madonna – someone who did not particularly "click" with MJ. The tribute also featured a weird video montage featuring him as a zombie – which is a strange way to honor a dead person.

The 2011 VMAs presented two tributes that were just as weird as they were almost mocking the artist in question.

**Britney Spears**

Britney was the recipient of the Michael Jackson Video Vanguard Award for her “influence in music video and dance”… although she did not direct any of her videos nor devise any of her choreography … but let’s forget this detail. To emphasize the non-sincerity of the tribute and to make sure to point out that “this is all an act”, the award is presented by an imaginary character…Lady Gaga’s Joe Calderone. Britney, who is a true mind control victim of the industry and who has often shown the desire to leave it all, is given an award by an alter-ego that is basically a tribute to mind control.

The tribute then proceeds to show a mix of Britney’s most popular videos whose costumes and choreography were reproduced by young girls.

**The tribute to Britney’s career was performed by young girls in skimpy outfits, reminding us of Britney’s “contribution” to the sexualization of children agenda.**

When Britney finally gets on stage to accept her award, an awkward Joe Calderone pretty much steals the show.

**Sorry, I'm not doing any transvestite lesbian kissing right now, but thanks for ruining my tribute.**

Upon receiving her award, instead of giving an acceptance speech and "having her moment", Britney proceeds to … present Beyonce and goes on with Joe Calderone about how great she is. I am pretty sure that was scripted and forced on her, making this probably the most insincere tribute of all time. Or was it?

#### Amy Winehouse

Having lost her life a few weeks prior to the awards, it was only fair that Amy Winehouse got a tribute to her great talent. However, as we have seen in the article entitled Amy Winehouse and Club 27, her death might have been the result of a ritual sacrifice and the tribute was at least as odd as the one for Michael Jackson, another great who died in strange circumstances.

Russell Brand was selected to honor Amy Winehouse. He

alluded to her great voice but mostly talked about how she was a “crazy person, stinking of booze and wondering around London”. He then went on to say that she was afflicted with a “disease” that affect a lot of people, alcoholism and drug addiction, although no traces of drugs were found in Winehouse nor at her home at the time of the death. Why not focus on the human being and her accomplishments?

The tribute performance that followed featured several images of Amy Winehouse with one eye hidden, which, as readers of this site know, is a symbol of Illuminati control.

**In the short video compilation before Bruno Mars’ performance, we see Winehouse hiding one eye, then another.**

**Image of Amy with one eye hidden during the performance**

**Another image of Amy with an eye that seems to have been photoshopped.**

## THE FIRST COUPLE AND THE BIG ANNOUNCEMENT

Like the last few VMA awards, Jay-Z and Beyonce were pretty

much the King and Queen of the 2011 ceremonies. First, Jay-Z and Kanye West performed the first single from their album *Watch the Throne*. This album opens with a revealing song entitled *No Church in the Wild* (featuring Odd Future's Frank Ocean). The song describes a philosophy that is akin to Aleister Crowley's "Thelema". Kanye West's verse goes as follows:

*Coke on her black skin made a stripe like a zebra*
*I call that jungle fever*
*You will not control the threesome*
*Just roll the weed up until I get me some*
*We formed a new religion*
*No sins as long as there's permission*
*And deception is the only felony*
*So never f-ck nobody wit'out tellin' me*

Aleister Crowley's motto was "Do What Thou Wilt" which seems to be echoed in Kanye saying *"We formed a new religions/No sins as long as there's permission"*. Crowley was also known to have extensively experimented with drugs and sexuality in a spiritual context – another concept reflected by his verse. Later in the song, Kanye appears to be referring to relations with a Monarch sex kitten.

*Thinkin' 'bout the girl in all-leopard*
*Who was rubbin' the wood like Kiki Shepard*
*Two tattooes, one read "No Apologies"*
*The other said "Love is cursed by monogamy"*

The song, therefore, echoes similar themes to those communicated by other pop stars (such as Gaga) – which is the philosophy that is promoted by the entertainment industry.
Going back to the show, MTV's first couple had an important announcement to its loyal subjects: The first lady is with child and will be giving birth to the successor of the king.

**Beyonce in front of the womb-like stage, holding her own womb.**

Proving the importance of the couple, this silent pregnancy announcement shattered all previous Twitter records with more than 8,000 tweets a second. This kind of attention reminded me of Jay-Z's almost prophetic verse in the song *New Day*, from the album that was released about two weeks prior to the VMAs:

> *Sorry junior, I already ruined ya*
> *'Cause you ain't even alive, paparazzi pursuin' ya*
> *Sins of a father make yo' life ten times harder*
> *I just wanna take ya to a barber*
> *Bondin' on charters, all the shit that I never did*
> *Teach ya good values, so you cherish it*
> *Took me 26 years to find my path*
> *My only job is cuttin' the time in half*
> *So at 13 we'll have our first drink together*

I would never speak ill of an unborn child. I will just hope that he/she won't become another Willow Smith.

## PRESENTING THE NEW GENERATION

The VMAs do not only celebrate current Illuminati artists, it "initiates" a new generation of artists who will carry the

Illuminati torch into the future. A couple of new acts stood out in the 2011 VMAs.

Jessie J, who already released a few symbolic music videos (see the article entitled Jessie J's "Price Tag": It's Not About Money, It's About Mind Control), enjoyed great exposure during that night by occupying the Throne, where she performed about a dozen times.

**Jessie J sat on the Throne during the VMAs as a "new initiate".**

## IN CONCLUSION

The VMAs are not simply a show designed to give out awards. They define who's hot and who's not. They celebrate in a ritualistic matter the type of "creativity" that is appreciated by the industry – superficial shock value. As we have seen in this article, almost all of the artists who obtained exposure during the VMAs have released albums and videos that were directly in line with the Illuminati agenda which includes: the promotion of mind control, self-destruction, materialism, superficiality, the sexualization of children and the demeaning of religions. Pushing these kinds of messages through lyrics and symbols is a requirement to be in the "good graces" of the industry – which is a giant, controlling

machine, that works with codes and rituals and that heavily calculates and filters the messages sent to the masses.

Although many of the artists featured on the show are “eccentric” and “original”, the core message remains the same and is remarkably consistent, regardless of the musical genre. Aspiring artists who dream to obtain this level of celebrity, understand that this is the “mold to fit” in order to obtain success. The VMAs are an artificial creation that artificially promotes artists to create artificial hype. It is a fake show, filled with fake personas who sing with fake voices, wearing fake wigs and cracking fake smiles, giving fake tributes to other fakes who have been fake longer than them. Are there still real, authentic artists who sing from the heart and do not push “industry-approved” messages? Yes, but you won’t find them watching the VMAs. So turn off that TV and see what the real world has to offer.

## BROWN EYED GIRLS' VIDEO "SIXTH SENSE" OR HOW THE ELITE CONTROLS OPPOSITION

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**Backed by big money and millions of fans, the Korean pop music industry (K-Pop) has taken over the airwaves of Asia and the world. Although groups such as Brown Eyed Girls do not sing in English, they definitely bring to the masses the same Illuminati symbolism pushed by pop stars in the Western world. The video of "Sixth Sense" is a true manifesto of the elite, describing how it controls entertainers and uses them to indoctrinate the masses.**

In last year's article Narsha and SHINee: Illuminati Infiltration of K-Pop, I looked into the symbolism of two popular K-Pop videos and how they fit in the global Illuminati agenda. Since then, Korean pop has only gotten bigger as record labels like NegaNetwork and SM Entertainment churn out new boy and girl bands at a hectic pace. These labels are almost "pop music sweatshops" as scandals have arisen regarding the mistreatment of K-Pop stars and the signing of "slave contracts". These labels are, in turn, owned and controlled by the same elite global media corporation who own American and British labels and pop stars. In this context, is it surprising that K-Pop videos show its stars tied down and submitting to a totalitarian power?

The video of *Sixth Sense* from the very popular girl band Brown Eyed Girls, could not better portray the elite's control on media and entertainment. More than simply displaying Illuminati symbolism, the video presents the blueprint of how popular figures can be used to communicate a specific

message using sex and music as an incentive. Each one of the group's members is shown in a different position of submission, each representing the different ways the elite controls entertainers to serve its interests. While Myrio, Narsha, Ga-In and Jea appear to be rebelling against an authoritative police state, they are, at the end of the day, controlled opposition, serving in the elite's Hegelian dialectic. Yes, all of these complex concepts are found in a K-Pop video intended for children and teenagers. Are they being warned or indoctrinated by the message of the video? Let's look at the symbolism of the video and the messages it communicates to the viewers.

## THE PREMISE OF *SIXTH SENSE*

The video takes place in the context of a totalitarian police state, where media is tightly controlled and people are tightly monitored.

**The video begins showing police in riot gear and video cameras, setting it in a Big-Brotherish police state.**

The regime is controlled by a masked figured named "the Absolute" (according to an interview with the lyricist of the group), who could easily be associated with the "masked" occult elite.

**The Absolute looking over its army of riot police. Yet another music video getting young people used to the idea of an oppressive police state.**

There appears to be some resistance to the Absolute's regime, namely Brown Eyed Girls. They are shown standing in defiance of the riot police and appear to be taking a stance against the oppression of the Absolute. As an ultimate gesture of defiance, the group starts singing. Do they sing about freedom and liberation? Are they singing out what is on everyone's mind? No, not really. The listeners are treated to the same pseudo-sexual drivel all pop songs numbs our brains with. Here's a translation of the first verse:

> Your thirsty face starts sweating
> And your flesh is on the tip of my sharp fingers
>
> The bubble in champagne
> Explodes, good pain
> No need to worry, love is just a game

What does this have to do with resistance? Not much. In fact, the song is about the exact opposite: Not resisting but giving in to the "Sixth Sense". Are B.E.G. truly in opposition to the riot police or are they in fact on their side? The six-pointed

star on the police uniforms represents the “Sixth Sense” so it would seem both sides are about the same thing.

**The riot police wear a star with its lowest point red, symbolizing the sixth sense. In occult symbolism, upside down triangles represents the vulva, the feminine energy, and reproduction.**

What exactly is the “Sixth Sense”? Judging by the lyrics of the song and the symbolism of the video, it is sexual energy – the most basic and primal of human instincts. It is the easiest way to capture and keep the attention of an audience and is used ad-nauseam in pop music to generate interest in otherwise insipid songs. Pretty girls can make things such as a fascist police-state cool. On an esoteric level, reproductive organs are part of the base chakra, which can explain why it is associated in the video with the lowest point of the sixth-pointed star. While the five other senses send information to the brain to be processed and analyzed, the carnal impulse in humans bypasses all of that and directly taps into our primal urges. For this reason, sexuality can be (successfully) used to sell anything, including music videos.

**At the start of the song, Ga-In immediately points towards her "upside down triangle", singing "Touch Touch". I guess that's all there need to be known about the  Sixth Sense.**

B.E.G. is, therefore, singing about how great the Sixth Sense is, in front of riot police wearing a symbol representing the Sixth Sense. Are they really on the same side? It is still early to say, however, the video goes on to show the backstory of each of the group's members. In the video's narrative, they each have been used by the Absolute in a different way, each of them representing a facet of Illuminati control in the entertainment business.

## FACETS OF ILLUMINATI CONTROL

During the video, each member of B.E.G. is shown in a different setting, yet in a similar situation: They are all controlled and monitored by the Absolute and forced to play a role in the advancement of its Agenda. The character played by each member represents a facet of Illuminati control in the entertainment business.

**Miryo, the rapper of the group as the “messenger”.**

Miryo is shown standing in front of the luxurious palace of the Absolute. She is therefore “owned” by him and speaks for him (the double “S” on the palace stands for Sixth Sense). Miryo appears to be strong and confident but, upon closer look, we realized that she is actually tied down. She is forced to speak into microphones (representing the media) to transmit the message of the Absolute. This image represents the fact that artists are used as mouthpieces by the elite, who utilize their popularity and charisma to deliver messages. When Miryo signed that record contract to become a professional singer, she indeed became the property of the elite.

**Narsha representing mind control and Kitten Programming.**

Narsha's character is very animalistic, sensually crawling around on four legs like a cat. She is wearing leopard-print shorts, which, as readers of this site know, represents Kitten/beta programming in mind control symbolism (see the article entitled Origins and Techniques of Monarch Mind Control for more information regarding Mind Control). She is also surrounded by animal cages, which represent the dehumanization and captivity of mind control slaves at the hands of their handlers. Actual MK slaves are said to be often held in animal cages to cause trauma. Despite her forced state, Narsha appears to enjoy being watched, which is how Beta Kittens are programmed to act.

**Narsha is shown in juxtaposition with a cat walking around the elite's palace, furthering the association with Kitten programming.**

In an interview, the lyricist of the group Kim Eana explains Narsha's role:

> *"Narsha represents the 'sixth sense' in itself, and embodies the animalistic lyrics in the song (such as "The tips of my sharp nails become embedded into your skin"). Since there is a recurring 'jungle cat' theme, Narsha was directed to act as wildly as possibly for the video. The lights inside the cages are flashlights, a symbol of constantly being watched and observed. What's interesting about her character is that although she looks afraid of it, she also seems to enjoy being observed."*

**Jea, representing sacrifice.**

At first glance, the scene featuring Jea appears to be somewhat poetic, with her floating in water and whatnot. On closer look, we realize that she is tied up to the piece of wood and is left there to die, in a matter vaguely similar to Christ tied up to the cross. We also realize that this is taking place in the pool of the elite's palace. In other words, they placed her there to sacrifice her.

Jea, therefore, represents the ritual sacrifices of the occult elite. More than being simple employees, public figures that are part of the Illuminati industry sometimes become unwilling parts of Illuminati rituals. The lyricist of the group confirms that

> *"Jea represents the image of sacrifice. She's tied to tree branches, an idea derived from religion. Although the scene looks beautiful from afar, the viewer is able to see that Jea is being pressed down and chained."*
> – Kim Eana

**Ga-in, the traitor.**

Ga-In's character appears to have been beaten and humiliated by the Absolute's regime as a result of being a traitor. She is now tied to a chair, between Masonic pillars and is being filmed by a camera. She is the "example", showing to others what happens to those who attempt to go against the Absolute.

## THE UPRISING

At one point, all of this singing and dancing apparently gets everyone riled up and ready to start a revolution. The members of B.E.G., who were shown above to be restrained and monitored, become aggressive and rebellious (although they never truly free themselves). The riot police feed on this energy and become rebellious too. They are shown questioning themselves as they remove their helmets to reveal their faces. These soldiers are not simple pawns, they are young men with emotions and stuff. They turn against their ruler and rush towards him as water cannons protect the palace.

At that point, the mask of the Absolute is shown thrown on the ground.

**The golden mask, representing the hidden, faceless elite is shown on the ground, leading the viewers to think that the revolt was a success.**

The scene then reverts to reality and shows again the riot police about to rush B.E.G.

**There is no uprising.**

The rebellion incited by the girls was one big fantasy dreamt

up by B.E.G. and the army. They are now back to the cold, hard reality: You cannot fight the Absolute.

## MEANING OF THE VIDEO

Under the guise of entertainment, the video of *Sixth Sense* gives its viewers a rather harsh lesson in power and politics. A basic analysis of the story, answering simple questions such as "who won the battle?" and "what's the moral of the story?", reveals that the elite won and that resistance is useless. In fact, there never was any actual resistance as B.E.G. were manipulated by the Absolute all along. The uprising was nothing but a mere illusion, proving to the viewers that they can be lead to believe anything they see.

Presented as heroes of the people, B.E.G. is shown to be inciting a riot and being agents of liberation. The only thing they however truly accomplished is a mere distraction, a temporary escape to a world filled with brave and determined people, ready to fight for freedom. This is what mass media accomplishes on a daily basis: Putting in the spotlight artists who are, in appearance, rebellious and uncompromising, yet following their messages is exactly what the elite wants the masses to do. In communication-theory terms, the viewers are subjected to a Hegelian dialectic, where a thesis and anti-thesis are proposed, but engaging in either one of them ultimately advances the agenda of the elite. In other words, it is one big circular mind-screw. Here's a little description of how it works:

> *"For the elite of his day, and for the monetary elite today, the Hegelian dialectic provides tools for the manipulation of society.*
>
> *To move the public from point A to point B, one need only find a spokesperson for a certain argument and position him or her as an authority. That person represents Goalpost One. Another spokesperson is positioned on the other side of the argument, to represent Goalpost Two.*

*Argument A and B can then be used to manipulate a given social discussion. If one wishes, for instance, to promote Idea C, one merely needs to promote the arguments of Goalpost One (that tend to promote Idea C) more effectively than the arguments of Goalpost Two. This forces a slippage of Goalpost Two's position. Thus both Goalpost One and Goalpost Two advance downfield toward Idea C. Eventually, Goalpost Two occupies Goalpost One's original position. The "anti-C" argument now occupies the pro-C position. In this manner whole social conversations are shifted from, say, a debate over market freedom vs. socialism to a debate about the degree of socialism that is desirable.*

*The Hegelian dialectic is a powerful technique for influencing the conversations of cultures and nations, especially if one already controls (owns) much of the important media in which the arguments take place. One can then, as the monetary elite characteristically do, emphasize one argument at the expense of the other, effectively shifting the positions of Goalposts One and Two."*
– Daily Bell, Hegelian Dialectic

Pop stars often play the role of "Goalpost Two" in entertainment videos, but the blatant symbolism of these videos show that they are truly working for the hidden rulers.

**The final scene from Beyonce's "Run the World (Girls)", saluting the riot police. While, at first, Beyonce appears to be leading a resistance or a liberation movement, this final scene tells the viewers that, regardless what they just saw, she still obeys the orders of the powers that be. Like Sixth Sense, this video also emphasizes the power of sexuality to control the masses with lyrics such as "My persuasion can build a nation/ Endless power, the love we can devour/ You'll do anything for me."**

Although the four members of B.E.G. were shown to be somewhat rebellious, the core of their message was, at the end, exactly what the elite wanted to communicate. The concept of *Sixth Sense* appeals to the shutting down of intellectual and cognitive functions to "surrender" to the mesmerizing effect of lust in mass media. It is during this somewhat hypnotized and slightly aroused state that messages can effectively reach the viewer's brains with maximum effectiveness.

## IN CONCLUSION

By analyzing the political message of *Sixth Sense*, one forgets that this video is primarily aimed at children and teenagers. While listening to the music and admiring their idols' dancing, the viewers are exposed to a powerful lesson that sticks in the subconscious mind: Resistance is futile. Even

worse, resistance does not even exist as those who appear to be resisting are just leading you towards the elite's goal.

This kind of propaganda video existed under dictatorships, but today they are passed around as "entertainment". They get massive airplay on MTV and millions of hits on YouTube. In reality, nobody is forced to watch these videos, but they are nevertheless quite popular. Is there a reason why people willingly subject themselves to this kind of elite propaganda? Yes. These videos appeal to their *Sixth Sense* ... and people like that.

## THE ESOTERIC MEANING OF FLORENCE + THE MACHINE'S "SHAKE IT OUT" AND "NO LIGHT NO LIGHT"

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**Florence + the Machine obtained commercial and critical success by releasing music with a distinct sound and feel. Although her works are often covered by mass media, one aspect of her act is rarely mentioned: the esoteric symbolism of her songs and videos. We will look at the meaning of the videos "Shake it Out" and "No Light No Light", two enigmatic videos from the album Ceremonials.**

Florence + the Machine is different from most of the singers mentioned on the Vigilant Citizen for several reasons. First, there is obvious talent and artistry involved in her works, making them more profound than most pop songs out there. Second, there is a definite occult influence in her music but it is not hidden or concealed, but rather all out in the open. In an interview with Nylon magazine, Florence stated:

> *"I wanted to be a witch when I was a kid. I was obsessed with witchcraft. At school, me and my two friends had these spell books; I always wanted a more magical reality. I had a little shrine at home and I did a spell to try and make the boy in the other class fall in love with me."*

Despite this known fact, I never found any review or analysis of Florence + the Machine's work from an occult point of view, a field Florence Welch is obviously well versed in. The videos of her first album Lungs had some occult concepts infused into them. For example, her hit *Dog Days are Over* alludes to the dog star Sirius, an all-important

celestial body in esoteric teachings (for more information, read the article entitled The Mysterious Connection Between Sirius and Human History). Her second album, *Ceremonials*, is slightly darker and more focused on profound esoteric concepts that deserve some analyzing.
The videos of *Shake it Out* and *No Light No Light* both contain enigmatic imagery (see the confused comments on YouTube) that relate to ancient occult concepts. Analyzed from an esoteric point of view, both videos can indeed be seen as "ceremonies" where symbols and colors describe a story of profound transformation. The imagery of *Shake it Out* tells the story of an initiation ritual in a strange secret society while *No Light No Light* describes a profound spiritual change in the context of duality. We'll look at the esoteric meaning of both videos.

## *SHAKE IT OUT*

Taking place in a strange masquerade ball with masked guests – reminiscent of the secret society orgy in the movie "Eyes Wide Shut" – *Shake it Out* follows Florence's evolution. From being shy and reserved, she becomes ecstatic and almost demented. In an interview, Welch described the video's setting this way:

> *"Think of a psychedelic 1920s dress party with a demonic twist. Possession meets The Great Gatsby. (...) We were kind of going for a sort of 'Gatsby at West Egg'-style house party but with maybe slightly ritualistic and sort of satanic undertones and séances."*

In this strange setting, there are several Florences, with different personalities and wearing dresses with symbolic colors. Each of them tells a different part of the story of Florence's initiation and its results. As we have seen in previous articles on this site, the theme of initiation is often found in modern pop videos and there is one thing they all have in common: a focus on the colors white, red and

black. This video is no exception as the color of Florence's dresses tell a lot about the meaning of the character she is embodying.

At the beginning of the video, Florence wears a pearl/gold colored dress and looks shy and almost reticent as she enters the ball. She is obviously the "guest of honor" but she is unsure of what she is walking into.

**Florence shyly descending the stairs to the ball.**

As she enters the ball, she is greeted with strange cloaked and mask figures. Some of them are quite weird but interesting.

**A mask representing Hypnos, the Greek god of sleep – from which the term "hypnosis" comes from. He is the twin of Thanatos, the god of death and His palace was a dark cave where the sun never shines. At the entrance were a number of poppies and other hypnogogic plants.**

**This mask with multiple faces appears to be a favorite in elite "Illuminati balls"…**

**Baron Alexis de Redé (right) wearing a similar multi-face mask at an actual Rothschild ball in 1972.**

The ceremony is centered around her and with good reason: it is her initiation ritual. One of the figures blindfolds Florence.

**Florence is blindfolded by a man in a red cape.**

The blindfolding of new initiates is an intricate part of

Masonic-like rituals and bear a very symbolic meaning: they represent the candidate's prior blindness and ignorance.

**An image from Duncan's Ritual of Freemasonry describing the initiation of a new Mason. He is blindfolded and walked around the Lodge.**

The lyrics of the song sustain the overall theme of these kinds of initiations as they pertain to the abandoning of a dark past and the embracing of a new life. Some parts of the song are particularly interesting as they appear to allude to specific aspects to Masonic initiations. This following passage refers to candidates being "in the dark" before the completion of the initiation.

> *It's always darkest before the dawn* (...)
> *And I've been a fool and I've been blind*

Other passages of the song are oddly reminiscent of the oaths

that are recited during Masonic initiations. For example, these lines:

> *I am done with my graceless heart*
> *So tonight I'm gonna cut it out and then restart*

can be related to this part of the Masonic initiatory ceremony:

> "Oh! that my breast had been torn open, my heart plucked out, and placed upon the highest pinnacle of the Temple, there to be devoured by the vultures of the air …"

Another part of the song refers to several aspects of an initiation, whether it being the "end of a road", the concept of darkness (most secret society initiations place candidate in dark rooms for a period of time to represent death and rebirth) and preparedness to suffer (during the initiation ritual)

> *And I'm damned if I do and I'm damned if I don't*
> *So here's to drinks in the dark at the end of my road*
> *And I'm ready to suffer and I'm ready to hope*
> *It's a shot in the dark and right at my throat*

This last line is also similar to a portion of the Masonic oath.

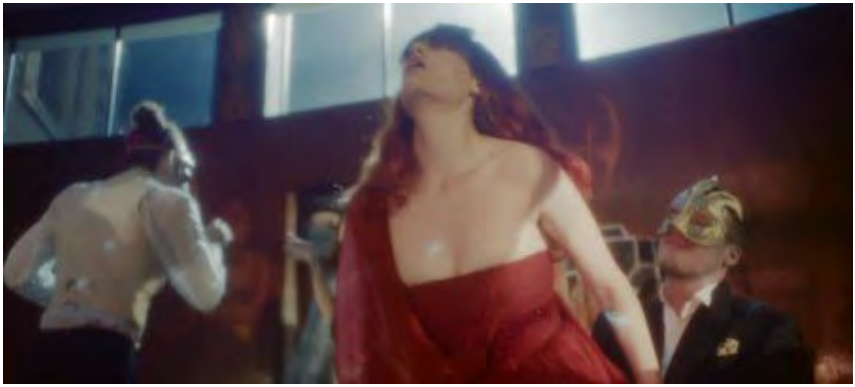
> "I arose, and on my passage around the Lodge was accosted by three Fellow Crafts, who thrice demanded of me the secrets of a Master Mason; and, on being refused, the first gave me a blow with the twenty-four-inch gauge, across my throat"

Whether or not these allusions to secret societies were intentional, they definitely give a sense of "spiritual rebirth" to the song.

In another scene where Florence plays the role of "new initiate", she is shown taking part of a séance to communicate with spirits, confirming the occult nature of the gathering.

**Florence at a séance table with other members.**

Is this what engendered Florence in red?



**The Florence that is dressed in a red dress is drastically different as if she was possessed by a spirit.**

In another part of the video, Florence is dressed in red – the color of sacrifice and initiation – and has a completely different demeanor. She is unrestrained, dances frantically and appears to be slightly possessed. While she seems to be having the time of her life, she also appears to be consumed and disturbed by whatever is affecting her.

Another Florence appears to be a result of the initiation: a pure and angelic Florence dressed in white, symbol of purity

and innocence. She runs out of the party and climbs on a tree, looking godly and at peace.

**Florence in a pure and virginal white dress.**

Florence in red is, therefore, the opposite of the shy and innocent Florence dressed in white. These two personas reflect the occult concept of duality that takes place within her, a concept that is also reflected in the lyrics with passages such as:

> *Cause looking for heaven, for the devil in me*
> *Looking for heaven, for the devil in me*
> *Well what the hell I'm gonna let it happen to me*

A fourth persona is shown in the video: a cool, calm and powerful Florence dressed in black formal wear – symbolizing the full-fledged society member.

**Florence dressed in black in a private setting – dancing with two masked men.**

Florence's initiation appears to have generated two results: a Florence dressed in red, who appears to be drunk on the world's materiality and animal impulses, dancing without restraint and embracing her sexuality and a Florence dressed in white who leaves the ball to go on a tree (symbolically leaving the earthly realm to ascend towards the spiritual). The balance between these two opposing forces is at the basis of the hermetic concept of duality. This all-important theme also appears to be central to Florence's second video, *No Light No Light*.

### *NO LIGHT NO LIGHT*

*No Light No Light* has none of the subtlety of *Shake it Out*. It rather violently clashes two diametrically opposing forces battling for nothing less than Florence's soul. The imagery of the video is based on contrasts and opposites, using concepts such as light and darkness, good and evil, black and white, civilization and tribalism, church and sorcery and so forth. The two main scenes of the video that are pitted against each other are so clichéd that they border on caricature: an entranced voodoo doctor practicing black magic versus innocent church choir boys. The opposition is vivid, yet both

worlds appear to be part of Florence's experience (she was in choir during her youth, while also dabbling in occultism). The two scenes bring up an almost archetypal sense of good and evil, thus symbolically representing the eternal struggle that is happening within Florence's soul.

The first scene shows a masked man, sitting in the dark, in front of lit candles and a voodoo doll.

**Voodoo guy about to cast a spell on Florence**

The shaman is inside a Masonic Lodge. Although it is dark, we can notice the Masonic throne, the Blazing Star above it and the all-important checkerboard-patterned floor.

**The shaman sticking a needle inside a voodoo doll. The Masonic checkerboard floor is the space on which occult rituals and ceremonies take place. The black and white pattern represents the coexistence of good and evil repeated in an infinite pattern and is, therefore, a visual representation of the concept of duality.**

Like the checkerboard pattern, the video visually depicts the eternal fight between two opposing forces in the spiritual realm, but it uses human figures instead. Opposed to the voodoo shaman is another evocative image: young choir boys inside a church.

**Church choir boys represent the force opposite to the shaman.**

So Florence is standing atop of a skyscraper, looking

somewhat confused, knowing that she must make a choice, trying to hang on. This sense of uncertainty is reflected in the lyrics:

> "I was disappearing in plain sight
> Heaven help me, I need to make it right
> You want a revelation, You want to get it right
> But it's a conversation, I just can't have tonight"

Florence appears to be under the spell of the shaman as he hurts her by sticking needles inside the voodoo doll. At one point, Florence lets go and embarks into a gigantic free-fall from the top of a tall building. She crashes through the church's stained glass ceiling and floats in a burst of light.

**Florence enters the church, but not from the front door, by crashing from the ceiling.**

Florence enters the church from above, floats in mid-air and takes a position that makes her appear to be Christ-like. This symbolic image refers to the Gnostic concept of "inner-Christ", where salvation and godhood are obtained from within by illumination. Florence is then caught by the choir boys and carried somewhere. Her embrace of "good" apparently kills the voodoo doctor who begins convulsing. By banishing the evil that had control of her, Florence attained Gnosis and therefore became "like Christ".

This video has caused controversy because it was deemed racist. These observers claim that the “bad guy” is a stereotypical tribal-voodoo shaman and is, in fact, a “blackface”, a non-black person painted black, like they used to do back when media was openly racist. At one point during the video, we see Florence, a red-headed white woman running away from evil that is represented by a black guy. It is also noted that she is saved by a European choir that is exclusively composed of white boys. With that being said, can we truly say that the video is purposely racist? I honestly cannot say and that is not the point of the article. I can, however, say that race is indeed used in a symbolic way to emphasize the occult concept of duality and to further develop the sense of opposition between the two scenes.

As said above, humans are used in this video to depict abstract the concept of struggle between opposing forces, as depicted by the symbol of Ying and Yang. The struggle is happening inside of Florence, on a spiritual level, hence the spiritual imagery of the video. Everything about these forces is opposed, including their skin color – white and black – as they become an embodiment of the checkerboard pattern floor. White is traditionally associated with good and black with evil. This, unfortunately, translates very badly when it comes to skin color but the direction of the video appears to have taken this bold step anyways.

The lyrics of the song further accentuate the concept of struggle between good and evil. While it can be interpreted as a song to a lover, the vocabulary that is used, along with the video’s imagery, alludes to a spiritual struggle. The entity she is speaking to appears to have an ethereal quality as she mentions she is witnessing *A revelation in the light of day*. With that being said, who or what is she talking to? To God (who brings revelation)? The Devil (who is said to have blue eyes)?

*"No light, no light in your bright blue eyes*
*I never knew daylight could be so violent*
*A revelation in the light of day*
*You can't chose what stays and what fades away*
*And I'd do anything to make you stay"*

There is a definite sense of ambiguity which only emphasizes on the concept of duality, where opposing forces are part of a greater whole. In other words, good and evil, God and Satan are considered to be "two sides of the same coin".

## IN CONCLUSION

Florence + the Machine's videos for *Ceremonials* indeed include a great deal of ceremony and ritual. Through the symbolism and color codes found in the videos, *Shake it Out* and *No Light No Ligh*t both tell stories that take place on the esoteric plane, mainly involving the all-important concept of duality. The first video is centered around the concept of initiation in the context of a high-society masquerade ball (sometimes referred to as an Illuminati ball). The second video opposes spiritual figures representing good and evil that border on caricature, where Florence, a soul in peril, frees herself from the spell of a voodoo shaman to be saved by a church choir, which represent her own good and dark side. That being said, one can argue that it was the shaman (her dark side) who pushed Florence towards her own enlightenment. Is he therefore truly evil or simply part of a greater scheme? That is the mystery of duality and these are the esoteric concepts that transpire from Florence + the Machine's works. Does that make her message good or evil? To quote her words: "*Looking for heaven, for the devil in me*".

# FROM MIND CONTROL TO SUPERSTARDOM: THE MEANING OF LADY GAGA'S "MARRY THE NIGHT"

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**The music video “Marry the Night” tells the story of Lady Gaga’s rise to fame in the entertainment industry. Oddly enough, her “journey” begins with her describing the symptoms of a trauma-based mind control victim. Is there a deeper meaning to this video? We’ll look at the symbolism of “Marry the Night” and its underlying occult meaning.**

Lady Gaga generated a great buzz among her fans when she announced that the video to *Marry the Night* would reveal a part of her past. Did her fans expect the video to begin with a traumatized Gaga inside a psychiatric ward with a bunch of lobotomized girls? Probably not. But from that strange starting point, the video proceeds to depict Gaga’s rise to super-stardom. How does all of that tie in together? To most, this doesn’t really make any sense. However, to those who understand the relation between trauma-based mind control and the entertainment industry, it makes perfect sense. While many of her previous videos referred to mind control in subtle and symbolic ways (see previous articles on Vigilant Citizen), *Marry the Night* takes it a step further, pretty much spelling it out. At the very start of the video, Gaga’s monologue defines in unequivocal terms the plight of a mind control victim. Despite her hardships, she says, she is determined to make it in the music business and is ready to do whatever it takes to reach her goal. She, therefore “marries the night”, an expression that has a profound meaning.

The video is Lady Gaga's directorial debut and, according to MTV.com it is basically a "big thank you" to Interscope Records – the record label that signed her. This is definitely true but the video also says thanks to those behind her record label: the "Night" that she married. Let's look at the video's most important scenes.

## IN THE PSYCHIATRIC WARD

The intro of the video shows Gaga as the patient of some kind of psychiatric ward. While laying on a stretcher that is pushed by two nurses, Gaga describes the way she perceives reality. Affected by a violent trauma, Gaga escapes into her own world to be able to go on. The mental dissociation that is described by Gaga is in direct accordance with the purpose of trauma-based mind control, the basis of Monarch Programming (see the article Origins and Techniques of Monarch Mind Control for more information). Monarch programming uses various methods, including violence, drugs, and abuse to induce violent trauma and cause the victim to dissociate – a natural defense mechanism of the brain. The fracture of the personality that results from the process is then exploited by the mind-control handlers to program within the subject's mind new "alter" personalities. This is also described in *Marry the Night,* as Gaga creates a new persona to obtain superstardom.

The process also causes the victims to have huge memory gaps when recollecting the past. In during the intro of the video, Gaga describes how a victim of Monarch programming would perceive reality:

> *"When I look back on my life, it's not that I don't want to see things exactly as they happen, it's just that I prefer to remember them in an artistic way. And truthfully, the lie of it all is much more honest, because I invented it. Clinical psychology arguably tells us that trauma is the ultimate killer. Memories are not*

*recycled like atoms and particles in quantum physics. They can be lost forever. It sort of like my past is an unfinished painting and, as the artist of that painting, I must fill in all the ugly holes and make it beautiful again. Its not that I've been dishonest, it's just that I loathe reality."*

Gaga basically says that she went through a trauma that was so horrific that it caused her to dissociate from reality. Since she cannot cope with the true nature of her existence, her psyche has "filled in all the ugly holes" and created an inner-world where she can escape and survive mentally. This is exactly what happens with MK slaves, who, while dissociated into their fantasy world, get programmed by their handlers. Gaga then proceeds to describe how her dissociated mind perceives her surroundings.

**The nurses wear their caps in a "stylish" way because we are seeing Gaga's dissociated perception of reality**

In Gaga's reality, the nurses are wearing "next season Calvin Klein" and she is wearing Giuseppe Zanotti shoes. Also, the nurses' caps are tilted to the side like Parisian berets because she thinks "it's romantic". So what we are seeing is not reality, but Gaga's perception of reality that has been distorted by trauma. Since she loves fashion, the fashion world is integrated into her mental escape to make reality bearable. The premise of this scene is very similar to the

movie *Sucker Punch* (analyzed in the article entitled "Sucker Punch" or How to Make Monarch Mind Control Sexy), where a young patient of a psychiatric hospital dissociates from reality before getting a lobotomy.

Lobotomies also appear to be happening in Gaga's ward. As she arrives in her room, we notice that it is filled with brain-dead girls with bandages around their heads. This hints that Gaga's "institution" deals with mind control-related stuff.

On her bed, Gaga speaks with a nurse – who also happened to have delivered her when she was born. This is rather odd (for many reasons) but confirms that Gaga's existence has been under tight control since her youth. Is this bit part "autobiographical" or fiction? Hard to say.

**Something happened to her back**

When Gaga turns around, her back reveals that something awful happened to her. The nurse tells her "No intimacy for two weeks", which hints to the fact that the trauma might have been of a sexual origin. She nevertheless tells the nurse that "she'll make it" and that "she'll be a star" because she has "nothing left to lose". In other words, the trauma she suffered left her lost and empty but that hole can be filled by her two obsessions: fame and success.

## THE METAMORPHOSIS

After the depressing hospital scene, Gaga is in her apartment when she gets a phone call from her manager announcing that she's been dropped by her label. She replies "But I'm an artist!", as if artistic integrity is the top priority of record labels. She then loses it and goes into a topless frenzy involving Cheerios and smudged makeup. The messy scene is juxtaposed with images of Gaga gracefully dancing ballet – as a "true artist". The two scenes are diametrically opposed yet have noticeable similarities. The ballet scene ends with Gaga topless and crying, indicating that both scenes happen at the same time: One in real life and one in her head.

**Gaga topless and crying, like in the apartment scene. This represents how Gaga perceives herself, yet she is rejected by her label.**

In the next scene, Gaga is in the tub, accomplishing a significant task: Dying her hair blonde. Her new alter-persona is being created, the one that will become a pop star.

**The transformation from Stefani Germanotta to the alter Lady Gaga symbolized by the dyeing of her hair blonde. She is beginning to do what is needed to make it in the entertainment industry – A shallow alter-ego that will do what is required by record labels. While she's doing this, she's humming "Marry the Night", something she is actually beginning to accomplish here.**

Once the transformation is complete, Gaga says goodbye to her ballet company (were they the ones that were lobotomized earlier?). The "true artist" is gone and the superficial diva is born. The camera stays on the art of the room for several seconds, probably due to its symbolic meaning (the scene was shot at Snug Harbor Cultural Center in NY).

**As the camera pans, we see several interesting things. At the top of this shot is Poseidon, the king of Atlantis with his trademark pitchfork. Although he was probably painted there because the shooting location is a harbor (a nautical place), the god takes another meaning in the context of the video: Poseidon is an important figure in the occult elite's mythology as he is the king of Atlantis, the place where the Mysteries have originated from. Under Poseidon is a lighted star similar to the Blazing star found in Masonic lodges. Underneath the star is written "The Cross is My Anchor" – a Christian saying – but in reverse. I am pretty that the phrase is not actually written in reverse in Snug Harbor. Why was the image flipped? Does this represent Gaga's spiritual shift as she "Marries the Night"?**

The camera then pans to the room's oculus (a circular window at the apex of a dome) with a sun as the pupil of the "eye". The oculus transitions into a full moon. As the scene turns from day to night, Stefani disappears and Lady Gaga emerges.

## MARRYING THE NIGHT

Most music sites say that *Marry the Night* is about going out, partying and having fun in New York City. But, as it is often the case with Gaga's works, the symbolism and the imagery of the video hints at a deeper, more ritualistic meaning. As we have seen above, Gaga is passionately fueled by her drive

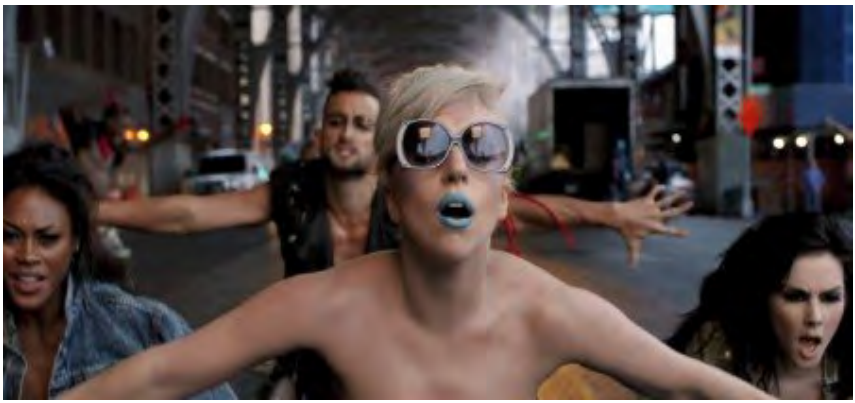
for success and she appears to realize that the key to make it in the industry is: Initiation. Or, in more sinister terms, selling one's soul.

In the context of the video, the expression "marry the night" takes an almost metaphysical connotation. Marriage is a religious ritual, a binding association between two people. What does it mean when one marries the night? It can mean associating with people who deal in the dark: the occult elite (those we call the Illuminati). It can also signify embracing one's own flaws and "dark side". In all cases, there is a definite sense of "rebirth" in the process. And, that's what we see: A blond Lady Gaga (the alter of Stefani Germanotta) emerges from a Trans-Am dressed in black.

Gaga then goes to "Pop Star Training". No more ballet, it's all about doing cool, hip, music video choreography now.

**“Yeah, that’s how you need to dance if you want to be on MTV. Go back there and keep doing it”.**

Once her training is complete, Gaga is ready for the “big time”. She becomes a glamorous diva and dances what is almost a parody of MTV music videos.



**With her cool shades and fashionable backup dancers, Gaga now has what it takes to be a product of the music industry.**

We are then treated to a video montage of Gaga living the highs and lows of stardom, complete with gigantic hats, bathroom stall door slamming action and emotional instability. However, all of this crap pays off: Gaga gets signed to record label.

**When you "Marry the Night" (or sell your soul), the doors of the music business magically open. Gaga gets an appointment with Interscope Records.**

The video ends with an odd and ominous scene:

**In this fiery scene, Gaga is dressed in red – the color symbolic of sacrifice and initiation. She is wearing a Paco Rabane hat that is fashionable and symbolic: it completely hides her head. It is owned by the Night now.**

Gaga's live performance on X Factor also exploited the theme of headless-ness in a rather graphic way.

**The setting of Gaga's performance on X Factor emphasizes on the underlying occult meaning of the song. The full moon, the torches and the religious imagery play on the spiritual significance of "marrying the night". Gaga began the song with her head literally chopped off, a perfect way to describe what figuratively happens to industry pawns.**

## IN CONCLUSION

Although many describe *Marry the Night* as a "new direction" for Lady Gaga, the video still exploits her favorite theme: The price of fame. The intro of the video is basically an introductory course in trauma-based mind control, where she describes how dissociating allows her to cope with reality. As the artistic brunette turns into a blonde diva, the Lady Gaga alter-ego is created, one that will do what is required to make it in the music business. The most important requirement is "marrying the night", which is a poetic way of saying "selling one's soul" and associating with the dark side. Gaga had to deny everything she previously was to become a brand new person. Therefore, beneath the fashion and the dancing, the video hides an underlying ritualistic theme, as the death of a ballet dancer gives birth to an MTV pop star. From the broken girl who had nothing

to lose to international superstar, it took a marriage with the dark side to turn things around. But at what cost? The final scene of the video, complete with hellish fire and a sacrificial red dress tells volumes.

In the grand scheme of things, despite her apparent originality, Gaga brings to the youth a message that is very similar to other pop stars: “Mind control is cool, everyone is doing it” and “Submit to the dark side and you’ll get what you want”. But when things get scary and the night becomes an abusive husband, asking for divorce won’t be an option. Ask Princess Diana.

## MADONNA'S SUPERBOWL HALFTIME SHOW: A CELEBRATION OF THE GRAND PRIESTESS OF THE MUSIC INDUSTRY

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When I learned that Madonna – aka the Grand Priestess of the music industry – would be performing at the Superbowl halftime show, I thought: "This should be interesting". And it was. While most were amazed by a woman in her fifties dancing around with LMFAO and others were annoyed at her lip-syncing, I was interested with something else: The flurry of symbolism flashed to billions of viewers worldwide. While most considered Madonna's performance as an entertaining interlude to the most important football game of the year, those blessed with symbol-literacy will probably agree with the following statement: Madonna's halftime show was a big celebration of the Illuminati industry and of its Grand Priestess, Madonna.

A week before the Superbowl, Madonna described on Anderson Cooper the spiritual importance she attributed to her halftime show:

> *"The Superbowl is kind of like the Holy of Holies in America. I'll come at halfway of the "church experience" and I'm gonna have to deliver a sermon. It'll have to be very impactful."*

It is rather appropriate that this Kaballah-initiate referred to the Superbowl as the "Holy of Holies" as it was the name of the most sacred place in Solomon's Temple. No one was ever permitted to enter the Holy of Holies but the High Priest. This privilege was only granted on the Day of Atonement, to offer the blood of sacrifice and incense before the mercy seat.

Madonna's analogy was, therefore, telling of the mindset behind her performance. Let's look at the main parts of her show.

## *VOGUE* OR ENTRANCE OF THE PRIESTESS

Madonna entrance is an elaborate procession fit for a High Priestess or even a goddess.

**Pushed by hundreds of Roman soldiers and welcomed by hundreds of women, Madonna's glorious entrance is a reflection of her status in the entertainment world.**

Her first performance was highly influenced by ancient Egypt-Sumeria-Babylon and Madonna's costume recalls an ancient Babylonian goddess.

**The decor of Madonna's first performance combines elements from ancient Egypt, Sumeria, and Babylon. Madonna herself is dressed in a way that highly resembles an Ancient Sumerian/ Babylonian goddess, Inanna-Ishtar.**

**Ishtar with her foot on a roaring lion and wearing a distinctive headdress resembling Madonna's horned crown. Ishtar is often depicted with wings, a feature that is recalled on Madonna's "carriage".**

Ishtar was a powerful and assertive goddess whose areas of control and influence included warfare, love, sexuality, prosperity, fertility, and prostitution. She sought the same existence as men, enjoying the glory of battle and seeking sexual experiences. Madonna's portrayal as Ishtar is therefore quite interesting as one can argue that the pop singer has embodied, throughout her career, the same assertive yet highly sexual qualities of Ishtar, even achieving a state of power in the music industry that is usually reserved to men. On an esoteric level, Ishtar is associated with the planet Venus, known as the Morning Star or the Evening Star.

**The presence of two Sphinxes in front of Madonna greatly resembles the tarot card The Chariot. According to Manly P. Hall: "This card signifies the Exalted One who rides in the chariot of creation. The sphinxes drawing the chariot resent the secret and unknown power by which the victorious ruler is moved continuously through the various parts of his universe."**

So, in this mythologically-charged setting, Madonna performed *Vogue*. During the performance, covers of Vogue Magazine were displayed, a publication that is at the forefront of Illuminati symbolism in fashion (as seen in the series of articles Symbolic Pics of the Month).

*Vogue* ends with a symbol that is consistent with the Egyptian-Babylonian theme of the performance, one that is

also of highest importance in occult Secret Societies such as Freemasons, the Rosicrucians, and the Illuminati: the Winged Sun-Disk.

**The song ends with the displaying of a Winged Sun-Disk.**

Egyptian mystics used the winged sun for ritualistic magic and invocations:

> *"'Emblematic of the element of air, this consists of a circle or solar-type disk enclosed by a pair of wings. In ritual magic it is suspended over the alter in an easterly direction and used when invoking the protection and co-operation of the sylphs."*
> –Hope, Murry, "Practical Egyptian Magic"

The winged sun is still being used today by groups like the Freemasons, the Theosophists, and the Rosicrucians.

> *"The Winged Globe is pre-eminently a Rosicrucian symbol, although the Illuminati may lay claim to it, and it may be admitted that it is of Egyptian origin. The Winged Globe is the symbol of the perfected soul making its flight back to the source of its creation in the Elysian fields beyond."*
> -Swinburne, Clymer, "The Rosicrucians, Their Teachings"

**The symbol of the winged-sun inside a Masonic lodge.**

The display of this symbol, although apparently trivial and aesthetic, emphasizes on the occult spiritual dimension underlying Madonna's entire performance.

## *GIVE ME ALL YOUR LUVIN'* OR MADONNA'S SEX KITTENS

Later in the show, Madonna performed her new single *Give Me All Your Luvin'*. The song features two new industry favorites: Nikki Minaj and M.I.A. In the song's music video and during the Superbowl performance, these two female rappers are portrayed in a specific way: Instead of being presented as full-fledged artists contributing to Madonna's song, they are portrayed as her "minions" who are cheering for the industry's High Priestess. This "relationship" where Madonna is in power – and therefore the handler – is drenched in Mind Control symbolism, specifically Beta Programming, also know Sex Kitten Programming.

**In the video for Give me Your Luvin', Madonna, Nikki Minaj and M.I.A. are dressed as Marilyn Monroe, the ultimate prototype of Sex Kitten Programming.**

Another symbol associated with Sex Kitten programming is feline prints clothing and textiles. The entire half-time show was an animal-print extravaganza.

## *LIKE A PRAYER* OR THE FINAL SERMON

Madonna closed the halftime show with one of her biggest hits*: Like a Prayer*. The video of this song was always controversial due to its mixing of religious themes with sexuality. As the song starts, the show takes on a very solemn and spiritual vibe as Madonna and Cee-Lo Green enter the stage to give the final sermon. Religious figures are usually dressed in white to represent purity and godliness. The two singers were dressed in black robes and black robes are usually used in…black masses.

**As the song begins, a huge eye pupil is displayed before the stage, hinting to the Illuminati-influence of this spiritual performance.**

Madonna's halftime show ends in a dramatic yet very significant matter:

**At the end of her performance, the floor opens underneath Madonna's feet and she falls into oblivion.**

As Madonna is swept in what appears to be the "Underworld", Madonna sings *"I hear you call my name, And*

*it feels like home".* This is another inversion of conventional religious symbolism as "home" should be in the heavens. In Madonna's case, she obviously didn't go in that direction.

The show ends with a message no one can disagree with.

**The words "World Peace" appear on the stage, a PR-friendly slogan used by those pushing for a New World Order lead by a one world government.**

## IN CONCLUSION

When taken individually, the symbols described above can be simply considered as "cool-looking" and most Superbowl viewers did not give them much attention. The packing all of these signs and symbols in one comprehensive 13-minute performance cannot, however, be dismissed as "random images". Quite to the contrary, the combination of all of these symbols form a whole and define with great depth the underlying philosophy and Agenda of those in power – the Illuminati. Madonna's embrace of the Illuminati symbolism discussed on this site coincides with her signing with Interscope Records, one of the main purveyors of Illuminati

symbolism in the music industry. Her halftime show performance can, therefore, be considered as the "launching" of her three-album (and 40 million dollars) relationship with the prominent label. Madonna's Superbowl performance has shown that, despite the fact that she is an industry icon and that she pioneered most of the themes modern pop stars still exploit, she still needs to fit the mold and to embrace the same symbolism rookie pop stars.

Laced with profound imagery, Madonna's halftime performance was a massive Illuminati ritual, one that was witnessed by millions of viewers. On this Superbowl "Day of Atonement", Madonna, the High Priestess of the Illuminati industry, entered the Holy of Holies of America and delivered a 13 minutes sermon that was heard by all…but understood by few.

## WHITNEY HOUSTON AND THE 2012 GRAMMY AWARDS MEGA-RITUAL

The 2012 Grammy Awards took place in a horrible context: the wake of the sudden, mysterious death of Whitney Houston. The show went on nevertheless ... but not without a lot of strange symbols and events that made one thing very clear: There is a definite dark side to the entertainment business. We will look at the facts surrounding Whitney Houston's death, the symbolic elements of the 2012 Grammy Awards (including Nikki Minaj's ritualistic performance) and see how the ceremony turned into another mega-ritual.

I had a feeling that in 2012 the occult agenda of the entertainment industry would be kicked into high gear. I was right: In the span of a week, the most important night in sports (the Superbowl) and music (the Grammys) were infused with ritualistic elements witnessed by millions of

viewers. While the Superbowl half-time show lasted only 13 minutes, the ritual surrounding the Grammys lasted for days and its aftermath is still going on as odd facts and accounts regarding Whitney Houston continue to surface in the media.

This article will list several facts and events that took place before, during and after the Grammy Awards that have a symbolic significance in the grand scheme of things. While some of the facts mentioned here might have been the result of coincidence or poor timing, they still came together in one big, classic case of **synchronicity**. In other words, apparent coincidences sometimes reveal an underlying pattern behind events.

> *"Carl Jung described synchronicity as " the experience of two or more events that are apparently causally unrelated or unlikely to occur together by chance and that are observed to occur together in a meaningful manner. Synchronistic events reveal an underlying pattern, a conceptual framework that encompasses, but is larger than, any of the systems that display the synchronicity. Concurrent events that first appear to be coincidental but later turn out to be causally related are termed incoincident."*

When we look at the facts and the occurrences surrounding Whitney Houston's death coupled with the symbolic elements of the 2012 Grammy awards, the entire "event" has the looks of an occult ritual, complete with a blood sacrifice, a celebration and even a "re-birth". Some of the things described below were pre-planned, while others were possibly just odd coincidences. However, the overwhelming and almost palpable energy emanating from the 2012 Grammys definitely made some things align in a synchronistic fashion. Let's look at the most significant events that happened during that fateful weekend.

## STRANGE FACTS SURROUNDING WHITNEY HOUSTON'S DEATH

If you read other articles on this site, you probably noticed that everything surrounding Whitney Houston's is astonishingly on-par with other celebrity "sacrifices". Accounts of strange events before the death, bizarre behavior of the authorities when the death was discovered, conflicting reports, vagueness surrounding the cause of the death and, to top it off, a worrying "response" from the music industry through the Grammys. Her case followed the same pattern as several other celebrity deaths that were blamed on drugs despite many conflicting reports. As it was the case for these other celebrities, the media almost automatically launched a campaign depicting Whitney as a hopeless drug addict. Maybe she was a drug addict, but that might only be the tip of the iceberg … a symptom of the true illness that killed Whitney: the music business.

### STRANGE EVENTS

As in the cases of Michael Jackson, Amy Winehouse, Heath Ledger, Brittany Murphy and many others, bizarre events

preceded and followed the death of Whitney Houston. After reviewing all of those accounts, one cannot help but wonder: Was Whitney's death truly an accident or was it a deliberate sacrifice planned by "unseen forces"? While most media reports drum into people's heads that "Whitney Houston = Drugs", some sources reveal other details that might lead to other paths of thinking. Here's Roger Friedman's account of things that happened at the Beverly Hilton on February 11th:

*Whitney's Death: An Earlier Incident?*

Whitney Houston's death made for a long day's journey into night at the Beverly Hilton. While the Clive Davis Grammy dinner had to proceed downstairs in the ballroom–with 800 guests already filing in as the news was breaking–Whitney remained in state, so to speak, in her fourth floor suite. She was not removed until just moments before the party ended–a little after midnight. She'd been in the suite, discovered in her bathtub. But there were many people in the suite when this happened at 3:50pm including her daughter Bobbi Kristina, her brother Gary, sister in law Pat Houston, and another player in this story — a nightlife friend who'd been guiding her around town the last few days as she was photographed in states of duress.

What you don't know is that around 11pm, paramedics were called back to the fourth floor. Security and police raced back to the 4th floor. A medical wheelchair with restraints was brought in through the back entrance to the hotel. Bobbi Kristina "freaked out"–well, she'd been upstairs for hours with her mother's dead body in the next room. It was understandable. The paramedics thought they were going to to have to take her to the hospital. But calm was restored. For ten minutes, though, security cleared the entire lobby of the hotel while the concert was going on inside the ballroom. I was out there at that moment, and it was one of the strangest scenes ever.

Then there's the mysterious story of a leak that occurred the night before from Whitney's group of suites. A man on the third floor right underneath Houston's suite suddenly experienced water cascading into his bathroom from above at 2:30am. It wasn't just a trickle. The man called security, then went upstairs

> to the fourth floor to see what was going on. He swears to me that it was Whitney's bathtub that was overflowing. He also says that a flat screen television had been been broken–the screen was smashed. My sources at the hotel say there was a "leak" but that it wasn't from Whitney's room. "They [her group] have a lot of rooms up there," says the hotel source. My source, this man, insists that he was told it was Whitney Houston's room. It does seem to have been part of her group of rooms.
>
> There are many mysteries here. None of them have been reported or solved by TMZ or one of the other muckracking tabloids. I know the man who had to pull Whitney out of the bathtub yesterday and attempt to give her CPR. He told me, "She was already dead. There was nothing I could do."
>
> More on Whitney's death and the Grammy party follows in the next post. And believe me, dear readers, this isn't easy. I've known Whitney Houston and her family for over 25 years. She was a beautiful girl with a big heart. She was full of optimism. Her mother is one of the finest people. The people who worked for and with her were devoted to her. When the shock turns to anger there will be a lot of finger pointing. But in the end, Whitney ruled her own world.
> – Source: Forbes

I am not a criminal investigator and I cannot solve all of the mysteries surrounding Whitney's death but the fact that her body was there for hours, while a pre-Grammy party was happening just below is a little off-putting. Why wasn't it simply canceled? Isn't the presence of the dead body of a legendary singer in the same exact location as the party reason enough to cancel it? Was there some type of twisted thrill of partying right below Houston's body?

In another article, Roger Friedman noted the presence of a strange "Hollywood insider" lurking around Whitney Houston that was also around Michael Jackson during his "difficult periods". Who is that guy?

Here's the one person in the Whitney Houston story whose name you have not heard, and who has remained a mystery: a Dutch man from Amsterdam who goes by the name of **Raffles van Exel**. He is also known – in court records—as Raffles Dawson and Raffles Benson. He was on the fourth floor of the Beverly Hilton Hotel in one of Houston's suites when she died. He appeared downstairs in the lobby shortly thereafter, wearing aviator sunglasses, sobbing.

As usual, he had an entourage in tow, including Quinton Aaron, the actor who played the football player in "The Blind Side." Raffles, in one of his many PR Newswire releases, recently announced that he's producing movies with Aaron. It's just one of many ventures he announces regularly. For someone who has no obvious means of support, he is a regular on PR Newswire and You Tube. On the latter, you can find him interviewing friends of Michael Jackson. It is assumed that he sells stories to tabloids. He regularly includes names of tabloid reporters like Kevin Frazier of "The Insider" on his Tweets.

Despite the shock of Whitney's death, Raffles still made it downstairs to Clive Davis's party. He was dressed in formal wear, had Whitney's tickets in his hand, and intended to sit at her table. Just inside the ballroom he was comforted by celebrities to whom he related his story—"I found Whitney." Gayle King hugged him. Quincy Jones listened patiently to his story. A security guard told me later, "Well, he *was* up there." He was also hanging around with Houston all week prior to her death. On Tuesday when she emerged from a nightclub, looking disheveled, Raffles appears in a photograph on TMZ like a deer in headlights. He is standing right behind her in a powder blue suit. On Twitter, he wrote: "STOP reading the stupid blogs.. Whitney had a great time, she looked amazing. Nothing was wrong, it was just DAMN hot in that club."

But who is Raffles van Exel? He's one of Hollywood's mysteries. I first met him in 2005 hanging around the Jackson family during Michael Jackson's child molestation trial. After Michael went abroad, Raffles was often seen with Michael's father, Joseph Jackson. He trades on being an "insider" when there's a scandal. No one really knows him, but he's always where

> there's action and celebrities. On the internet he claims to own a number of companies including Raffles Entertainment. He's also been sued a couple of times, once by a partner in something called Max Records, Inc., and once by a private aviation company in Los Angeles. I spoke to the plane company and they said they can't comment because the situation is ongoing. On Twitter he claims to be managing "my girl," Chaka Khan. There are plenty of pictures of Raffles on the internet with celebrities. You can see him with everyone from Magic Johnson to Sandra Bullock. If ever there was a real life Zelig, he is it.
>
> It's not a surprise that Raffles has turned up in Whitney Houston's story. Last October, he and Whitney and others traveled to North Carolina with Whitney's sister in law Patricia Houston for something called a Teen Summit. It was billed as part of The Patricia Houston Foundation, an organization for which there is no official 501 c3 registration. Pat Houston, married to Whitney's brother Gary, has been Whitney's manager for years. (Whitney's own foundation for children ceased functioning years ago.) She also owns a consignment shop in North Carolina, and a candle company called Marion P. Candles, with Whitney.
>
> Look for Raffles at Whitney's funeral tomorrow. In the old days he used to wear a yellow jacket full of black question marks—like The Riddler. On Saturday night, as he pulled in various guests to Clive Davis's party past the velvet ropes, he was wearing a Michael Jackson-like tuxedo. He lives in West Hollywood now, but his official domicile—and where he's been sued—is Chicago. He has not responded to countless emails and phone messages.
> – Source: Forbes

Was this man instrumental in Whitney's sacrifice? Did Whitney fall out of the good graces of the music industry elite? Was she becoming difficult to manipulate? Was she sacrificed to introduce her successor? Difficult to say, but Whitney appeared to have premonitions about her death. Some reports described her as "manic" and agitated while others state that Whitney felt that "her days were numbered". Shortly before her death, Whitney was spotted

handing singer Brandy a message whose contents remained a mystery.

> *What was in Whitney's secret note to Brandy?*
>
> Singer Brandy has one of the last messages ever delivered by Whitney Houston — but she's not telling anyone what it says.
>
> On Feb. 9 in Los Angeles, Houston approached the younger singer as she and fellow singer Monica and mentor Clive Davis were conducting an interview with E!
>
> A post on RyanSeacrest.com says Houston "crashed" the interview, then goes on to say "Whitney seemed a bit manic as she told Monica about swimming 'two hours a day,' and conspicuously handed a note to Brandy before hugging Davis."
> When E! later asked Brandy directly what the note said, she replied "I'm going to just not say what it was and just keep it to myself for my own personal reasons." She also told the network "Whitney meant everything to me … She's the reason that I sing."
> Brandy and Houston starred in the 1997 remake of Rodgers and Hammerstein's "Cinderella." Brandy also is the elder sister of singer Ray J, who had reportedly dated Houston on and off over the last two years of her life. Ray J gained notoriety in 2003 when a sex tape of him with Kim Kardashian was leaked to the public.
>
> E! has video of Houston handing the note to Brandy, and Brandy's comments about not revealing its contents.
> – Source: MSNBC

## THE NUMBER 11

When dealing with occult rituals, numerology takes on a primordial importance. In the case of Whitney Houston, the number 11 is definitely a factor. In elite occult circles, the number 11 is a "master number" (it cannot be reduced) and, because it exceeds the number 10 (the number of perfection) by 1, it is usually associated with bad foreboding and black magic. Qabbalists associate the number 11 with the

transgression of the law, rebellion, war, sin, sorcery, and martyrdom.

For this reason, the occult elite often associates mega-rituals involving sacrifice with the number 11. What was the massive mega-ritual of the modern times? September 11th – involving the Twin Towers. At what exact time do we "remember" WWI soldiers who sacrificed their lives for their rulers? At the eleventh hour of the eleventh day of the eleventh month – Veterans Day, aka Remembrance Day.

Going further than the date of her death, another link associates Whitney and her death with Lady Gaga and previous Grammy awards. As some know, Lady Gaga had close ties with fashion designer Alexander McQueen, who was no stranger to occult and mind control symbolism in his work. McQueen died on February 11th, 2010.

During the 2011 Grammy Awards, Gaga stated about her song "Born This Way":

> *"I need to thank Whitney Houston. I wanted to thank Whitney, because when I wrote 'Born this Way,' I imagined she was singing it – because I wasn't secure enough in myself to imagine I was a superstar. So, Whitney, I imagined you were singing 'Born This Way' when I wrote it."*

"Born This Way" was released on February 11th, 2011. Exactly one year later, Whitney Houston dies on February 11th, 2012. Did Gaga (or her handlers) know something that the rest of us didn't? Her outfit evidently shows that death was on her mind.

Another little fact: Whitney's room number was 434 – which in Qabbalistic numerology equals 11 (4+3+4).

## STATEMENTS FROM INDUSTRY VETERANS

Who is better placed than artists who have worked in the music industry for years to provide insightful takes on the death of Whitney Houston? They obviously do not hold the ultimate truth and they might just be trying to make sense of things like the rest of us, but they have first-hand experience when it comes to the workings of the music industry.

During an interview on Good Morning America, industry giant Celine Dion bluntly blamed the "bad influence" of show business for Whitney's death. She even stated that you "have to be afraid" of show business.

> "It's just really unfortunate that drugs, bad people or bad influence took over. It took over her dreams. It took over her love and motherhood. When you think about Elvis Presley and Marilyn Monroe and Michael Jackson and Amy Winehouse, to get into drugs like that, for whatever reason. Is it because of

> the stress and bad influence? What happens when you have everything? What happens when you have love, support, the family, motherhood? You have responsibilities of a mother and then something happens and it destroys everything. That's why I don't do parties and I don't hang out. That's why I'm not part of show business. We have to be afraid. I've always said you have to have fun and do music and you can never be part of show business because you don't what it's going to get yourself into. You have to do your work and get out of there."
> – Source: Vancouver Sun

Is Celine Dion's avoidance of show business the reason she manages to be relatively scandal-free?

Another legendary diva, Chaka Khan, was even more direct when explaining the true cause of Whitney's death. During an interview with Piers Morgan, she stated:

> "I think we all, as artists, because we're highly sensitive people, and this machine around us, this so-called 'music industry,' is such a demonic thing. It's sacrifices people's lives and their essences at the drop of a dime … I had a manager once say to me, ' You know you're worth more money dead than alive.'
>
> I mean, I've cried for her, a lot over the years, so many times. In a way I've mourned her, because I felt something was gonna happen because she was so close to the wire."
> – Source: Eonline

Was Chaka Khan exaggerating when using the terms "demonic" and "sacrifice" when describing the music industry? Judging by the symbolism found at the Grammy awards, she was probably right on the dot.

## THE MEGA-RITUAL THAT WAS THE 2012 GRAMMY AWARDS

The Grammy Awards has been dubbed "music's biggest night" and, since the music industry is ruled by an occult elite, "music's biggest night" reflects this elite's code. Because

of Whitney Houston's death, the 2012 edition of the Grammy Awards had a peculiar feel that was almost palpable through the television screen. Intentionally or not, Whitney's death was tied-in with the awards ceremony and the symbolism that transpired from it.

The ceremony began in a very peculiar fashion, especially given the context of Whitney's death. Bruce Springsteen yelled to the crowd "*Are you alive out there?*", then sang the song *We Take Care of Our Own*, a mantra that was repeated throughout the evening. Well, I know someone who was definitely *not* alive out there – the very person that was on everyone's mind when the show began. And, in the last years of her life, she wasn't particularly well taken care of, either. In fact, as I stated in the article, What Happened to Whitney Houston, I believe that something terrible happened to Whitney Houston that went way beyond using drugs. She was mentally, psychologically and even spiritually disturbed. Was she under mind control or the subject of some kind of dark rituals? Difficult to say. But, as Springsteen chanted *We Take Care of Our Own* as if it was the anthem of the industry, I couldn't help but think that Whitney was probably not "one of them". Her "industry-approved" replacement, however, is "one of them".

**Industry mogul Clive Davis with Whitney Houston and Jennifer Hudson.**

A day before Whitney's death, Clive Davis told Piers Morgan that Jennifer Hudson was "the next Whitney". While Whitney was being reduced to the state of a has-been, constantly humiliated by tabloid stories, Hudson was being groomed to become the next industry diva. After being discovered on American Idol, Hudson's career took off ... right after the violent murders of her mother and brother in 2008. Her first public appearance after the traumatic event was singing the *Star-Spangled Banner* during Superbowl XLIII.

At the 2012 Grammy Awards, who do you think was chosen to pay tribute to the fallen artist by singing her greatest hit *I Will Always Love You*?

**In her tribute to Houston, Hudson was literally placed "in the spotlight" while a picture of Houston floated above her.**

Another artist of Whitney's caliber re-emerged triumphant, almost like a re-birth after a period of silence: Adele. However, the symbolic ceremony of the 2012 Grammy Awards could not be completed without a true ritual dealing with the spiritual realm. Nikki Minaj took care of that.

**Nicki Minaj enters the Grammys in a ritualistic red robe, the color of sacrifice and initiation. Was it a reference to Whitney's blood sacrifice?**

The Grammy Awards ceremony may have begun with a heartfelt prayer for Whitney Houston, but it ended with an all-out Satanic Black Mass. From her "red carpet" entrance to her musical performance, Nikki Minaj played the role of a woman possessed by a demon named "Roman Zolanski". The 2012 Grammy Awards were apparently chosen to "exorcise" this demon from Nikki and to present it to the world as her new alter-ego. In last year's Grammy Awards, Lady Gaga also presented a new persona for *Born This Way*: a Gaga with horns on her forehead.

In a music industry permeated with the concept of mind control, alter-personas that are completely separate from the artists are now the norm. As discussed in the article Origins

and Techniques of Monarch Mind Control, the goal of Monarch programming is to create new personalities within a mind-control victim using violent trauma and frightening rituals. The personas that are created are fully programmable by their handlers and can even speak with a different accent, as is the case with Minaj's alter persona. The chorus of Minaj's song *Roman Holiday* appears to refer to the process of mind control:

> Take your medication, Roman
> Take a short vacation, Roman
> You'll be okay
> You need to know your station, Roman
> Some alterations on your clothes and your brain
> Take a little break, little break
> From your silencing
> There is so much you can take, you can take
> I know how bad you need a Roman holiday

Mind-control slaves are highly medicated and have their clothes (outward style) and brain "altered" by their handlers. This is accomplished by forcing the victim to dissociate from reality through intense trauma and pain: "There is so much you can take" before the mind dissociates from reality or goes on a "Roman Holiday".

Minaj's alter-persona is named Roman Zolanski. He has his own strange accent and is evidently the product of evil rituals. The name of this alter is inspired by movie director Roman Polanski, who produced *Rosemary's Baby*, a movie about the birth of the Anti-Christ (see the article about it here). Polanski is even more famous for being charged with *rape by use of drugs, perversion, sodomy, lewd and lascivious act upon a child under 14, and furnishing a controlled substance to a minor* in 1977. Strange fellow to be inspired by. He is, however, an intricate piece of the history of the

occult entertainment industry so this “tribute” to him by an industry pawn such as Minaj is not surprising.

Actual Monarch programming is accomplished using a strong undercurrent of Satanic imagery to disturb and traumatize the victim. In the case of Minaj’s performance, her alter ego was exorcised in a Satanic Black Mass – which is, in essence, a mockery and a desecration of a conventional Christian mass.

Minaj begins her performance tied up in what appears to be a Catholic church. The force that possesses her is apparently too strong to hold her down though, and as the church windows explode, she is unbound. Minaj then descends into a church gone wild, complete with strippers rubbing on young priests who are attempting to pray to God (was that really necessary?).

Then, as the choir makes a mockery of the classic Christian hymn *O Come All Ye Faithful*, a pope figure enters and makes Minaj levitate.

**This Christian mass turned into a fiery black magic ritual for the world to see.**

In short, Minaj's performance presented the world her new alter-ego who will be rapping on her next album. Her performance made it clear that Roman Zolanski is nothing less than a demon that was created with Minaj and exorcised from her through a Black Mass ritual. If the performance alone was enough to trouble some viewers, when it is put in the context of Whitney Houston's death that happened about 24 hours beforehand (a singer that was never shy about her Christian faith), the whole thing takes on an even more troubling dimension. Ancient magicians drew on the power of blood sacrifices to carry on Black Magic rituals. With Whitney's death still fresh in everyone's mind, the Black Mass that was proudly presented by the 2012 Grammy Awards had all the more potency on its worldwide viewers.

## IN CONCLUSION

This article presented a great number of facts and symbols that point towards the conclusion that Whitney Houston's death may have been a blood sacrifice and that the 2012 Grammy Awards had occult ritualistic elements within it. Even if all of these events were not deliberately planned

by industry handlers, they all contribute to a clear and disturbing picture of the music industry.

While Whitney Houston's life was ending under bizarre circumstances and she was portrayed in the media as a hopeless drug addict, a new generation of Illuminati-approved artists were being placed in the spotlight. They willingly participated in the occult ritual that was the Grammy Awards and played their role in the tragic-comedy of the music industry, even if it meant losing their essence and their soul. What happens to those who don't play along with the system or rebel against it? They disappear from the spotlight, and sometimes they disappear from this earth in less than dignified circumstances. Because, as the mantra of the 2012 Grammy Awards indicates: The elite take care of their own. And no one else.

# KATY PERRY'S "WIDE AWAKE" : A VIDEO ABOUT MONARCH MIND CONTROL

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**Katy Perry's music video "Wide Awake" is another offering from the pop music industry that conceals references to Monarch programming within its symbolism. References to this practice occur often in mass media but are often coded using specific symbols and imagery. We'll look at the hidden meaning of Katy Perry's "Wide Awake".**

Many articles on this site described how many items of popular culture conceal within their symbolism references to an unknown, horrendous practice: Monarch programming. This technique of mind control seeks to create fully "programmable" individuals and is used by the shadowy elite in fields such as the military, politics and the murky underworld (for detailed information on Monarch programming, read the article Origins and Techniques of Monarch Mind Control). Another area in which mind control (especially Monarch programming) is used is the entertainment business – not only because some celebrities are actual victims of mind control, but because entertainment is used to subtly normalize and glamorize this awful practice through symbolism.

Katy Perry's video *Wide Awake* is yet another music video that alludes to the concept of Monarch programming through its storyline and its imagery. While this might not be obvious to most people, those who have some knowledge of the subject of mind control find it extremely blatant.

In many ways, the video resembles works that have been

previously analyzed on this site, such as the movies *Labyrinth* and*Sucker Punch* and music videos like Paramore's *Brick by Boring Brick*. All of these productions visually represent the inner-world of Monarch slaves through a specific set of symbols: mirrors, butterflies (especially Monarch butterflies), mazes and so forth. Not only do these objects aptly portray psychological concepts, they are actual "trigger images" used in mind control on Monarch slaves. *Wide Awake* fully utilizes this set of symbols, which gives the storyline a deeper, and more disturbing, meaning.

Most mainstream media articles on *Wide Awake* say that it is about Katy Perry "navigating the maze of fame". While this might be true, the video cannot be completely explained without considering the element of Monarch programming. For instance, why is Perry shown at sitting in a wheelchair, completely "out of it" inside a health institution? Probably because there is more to the video than meets the eye. Let's look at the deeper meaning of its scenes.

### *WIDE AWAKE*

At the beginning of the video, we see Katy completing the filming of her popular video *California Gurls*. She is wearing her now famous pink wig. She is fully into her "sexy pop star" persona.

**Katy is doing what is expected of her in front of the cameras.**

When she enters her dressing room, Katy removes her wig, which symbolically represents her switching to another alter (this gesture was also an important part of Lady Gaga's video *Marry the Night*). Katy then stares at herself in the mirror for a while – until she dissociates from reality (dissociation is an important part of mind control) and enters a fantasy world. This world is, in fact, the inner-world of Katy Perry's psyche.

**Katy stands at a gateway flanked by two pillars. In esoteric symbolism, pillars guard the entrance of sacred and mystical places. In this case, it is Katy's own mind.**

Katy soon realizes that her inner-world is a dark labyrinth that is full of traps and dangers. She doesn't appear to know the way inside her own mind. She even gets caught in traps that were placed by her handlers.

**During mind control, handlers literally take control of the slave's mind and can program everything within it. This causes the slave to become a stranger inside his/her own mind as their thoughts are meticulously controlled and programmed.**

Katy realizes that she won't make it through the maze without an important element – one that has been stripped from her during her programming: Her core persona. Through fireworks emerging from her breasts (of course), she calls for help and her core persona appears before her in the form of a young Katy.

**Katy's core persona is the "real her" (Katheryn Elizabeth Hudson), complete with her values and convictions. It is the personality she had before being subjected to programming. Mind control seeks to strip individuals from their core persona in order to program a new one that will easily comply with orders. Here, Katy has the opportunity of reconnecting with her core persona. It will indeed become her guide.**

Katy and her core persona then enter a room full that truly screams out "Monarch programming".

**Katy and little Katheryn find themselves in a room full of mirrors. The dark-and-light floor represents duality, a concept extremely important in mind control programming. The fact that little Katheryn's reflection does not appear in the mirror emphasizes the fact that the girl is not real, but a part of Katy's psychology. Katy's dress is full of butterflies, a rather strong reminder that she is under Monarch Programming.**

Looking through the mirror, Katy sees nasty-looking paparazzi. While she is mesmerized by the sight, her core persona realizes that the world around Katy is shattering (inner-worlds of Monarch slaves are programmed by handlers and can be modified or destroyed at will). Desperate, Katy breaks the mirror in front of her and leaves the room, a symbolic act representing her attempting to break out of her programming.

**As Katy breaks the mirror, we see butterflies flying off her dress – an image that emphasizes the fact that she is breaking out of Monarch programming.**

**Breaking Out?**

The next scene is in sharp contrast to the rest of the video. While before it was all about fantasy and mystery, we are now in a cold, sterile health institution. In other words, we appear to be out of Katy's head and back to reality. Katy appears to be completely "shut down", sitting in a wheelchair in what appears to be a mental institution. Is this her MK programming site?

**Katy looks like what MK victims must look like after enduring the trauma of Mind control. She is totally "out of it" and probably drugged by the strawberry she is holding.**

Mind control slaves are subjected to all kinds of torture by their handlers. At some point during the "treatment", the pain, whether physical or emotional, becomes too much to bear and their brain's natural response is to dissociate from reality. Handlers actually want their subjects to dissociate as it facilitates programming. They use movies such as *Alice in Wonderland* and *Wizard of Oz* to program victims to dissociate "through the looking glass" or "over the rainbow". Up until now, the video took place in Katy's dissociative inner-world.

While Katy is somewhat of a zombie, her core persona, little Katheryn, is "Wide Awake" and is determined to get out of there. Some people, however, do not want to see that happen.

**Two men with horned heads (see Baphomet) block Katheryn's way to freedom. Do these non-human, evil-looking men represent Katy's handlers?**

However, Katheryn's will-power blasts the horned guys away and even brings Katy back to life.

The lyrics of the song convey this sense of liberation from a deceitful and oppressive state of mind. Here's the first chorus:

> I'm wide awake
> Yeah, I was in the dark
> I was falling hard
> With an open heart
> I'm wide awake
> How did I read the stars so wrong?
> I'm wide awake
> And now it's clear to me
> That everything you see
> Ain't always what it seems
> I'm wide awake
> Yeah, I was dreaming for so long

So, at this point, one might ask: Is this video about Katy actually breaking out of mind control? The rest of the video might answer the question.

Upon leaving the institution, Katy and her core persona find themselves back in the fantasy land.

**Katy and her core persona are back in the dissociative fantasy land – at the other side of the Labyrinth where things seem nicer.**

**This cat with hypnotic eyes is a reminder that Katy might still be tightly monitored and under the control of her handlers. The butterflies on Katy's head are also a good indicator of this fact.**

At this point, Katheryn hopes on her bike and leaves Katy.

**Katheryn, the core, authentic persona of Katy says goodbye. Why is she leaving? Isn't our core personality something we should ALWAYS have?**

Before leaving, Katheryn leaves Katy a gift … a symbolic gift.

**Back in her dressing room, realizes that she's been given a butterfly. Did her Katheryn give Katy the poisonous gift of being back under mind control?**

The butterfly leads us from the dressing room to a stage, before a performance of the song Teenage Dreams. In other words, Katy (and viewers of the video) have gone full circle and are back at the starting point. Although a quest appears to have been completed and foes appear to have been

defeated, Katy is back in her “sexy pop star” persona, complete with lollipop bras. This is who she is now, a product of the music industry. Her core persona is gone.

Did she learn something from Katheryn and is now better equipped to face the pitfalls of celebrity? Maybe. However, the orgy of butterflies in the video reminds us that, in the end, she is still under the control of the music industry and the MK symbolism it promotes. Need more proof? Check out her attire while she performed *Wide Awake* at the MuchMusic Video Awards in Canada.

**Katy is basically one big giant butterfly – the ultimate symbol of Monarch Programming.**

**Monarch butterflies over one eye. That's like VC 101.**

## IN CONCLUSION

Katy Perry's *Wide Awake* is a prime example of Monarch programming symbolism being promoted in mass media products. While it may be deemed "original" and "imaginative" by many, it is strikingly similar to other MK-themed video analyzed on this site. For instance, Paramore's *Brick by Boring Brick* also features a younger (purer) version of the singer, a flurry of butterflies, rooms full of mirrors and so forth. Why are all of these symbols found in these unrelated videos (any countless others)? It is because these symbols are, in fact, related: They are symbols of Monarch Programming mind control. This is the common thread uniting these symbols. It also explains the otherwise puzzling plots of the videos.

Although it is probably the most disgusting and vicious

concept known to man, Monarch programming is often referenced in popular culture. And, since Monarch programming is one of the ways the occult elite keeps a stranglehold on many areas, including the entertainment industry, it is often subtly glamorized in mass media. Most people let all of this imagery go straight to their minds without even understanding its true meaning. However, there is one way to not allow these unwanted messages to reach our brains: Be TRULY wide awake.

## FJÖGUR PÍANÓ, A VIRAL VIDEO ABOUT MONARCH MIND CONTROL?

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**The viral video Fjögur Píanó has been viewed several million times, but not many understand what it is truly about. While there is a great deal of mystery about the video, one thing is certain: There is a lot of mind control symbolism in the video. We'll look at the hidden meaning behind Fjögur Píanó.**

Watching *Fjögur Píanó* is a strange experience. There's Shia Leboeuf and some girl naked, there's weird piano playing in the background and a whole lot of butterflies. There's some dancing, some fighting, and lollipops with little scorpions inside. What the hell is going on? And why? I won't claim that this article will fully decode this head-scratcher, but a lot of its symbolism strongly hints towards a specific concept: Monarch Mind Control. While this video is unique and original (unlike many of the videos analyzed on this site), it nevertheless contains many classic elements of Monarch mind-control symbolism (if you are unfamiliar with Monarch Mind Control, read the article entitled Origins and Techniques of Monarch Mind Control first). When these symbols are decoded, the story starts to make a little more sense and an underlying message begins to surface

*Fjögur Píanó* is part of the series of videos accompanying the new album from the Icelandic band Sigur Rós. The band asked a dozen filmmakers to each choose a song from its album, *Valtari*, and shoot a video inspired by the music. All the directors received the same $10,000 budget and "zero instructions from the band". Probably due to its high profile

cast and unexpected nudity, *Fjögur Píanó* quickly became a viral sensation, garnering media attention and millions of views across the web.

The video was directed by Alma Har'el, an Israeli filmmaker, who is known for directing music videos for several bands, as well as TV spots for Obama's first presidential campaign in 2008. Contrarily to her TV commercials, Har'el's work for *Fjögur Píanó* is strange, disturbing and difficult to comprehend. While it is somewhat impossible to extract a coherent narrative from the video, understanding some of its symbolism helps make sense of it. While some might interpret the video as being about difficult relationships, there are elements that seem to allude to something deeper and more disturbing. For example, why are there "outside people" controlling the main characters' environment? Let's look at the scenes of the short video.

## DAZED AND CONFUSED

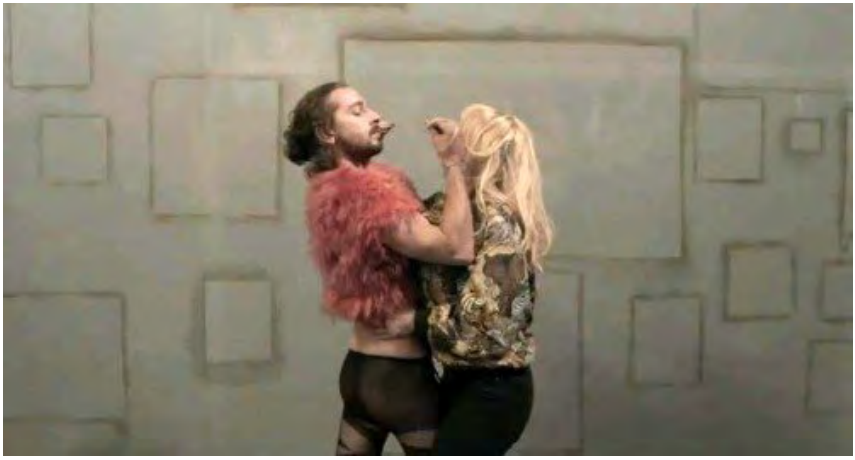
Right from the start, it is evident that the couple featured in this video is very confused, not in control of their destiny and trapped in a very restrained world.

**The couple wakes up dazed and confused in a room that used to have frames hanged on the wall.**

Shia and his girlfriend (played by Denna Thomsen) wake up with all kinds of bruises and marks on their bodies, but they do not seem to remember why. Obviously, a lot of abuse and violence happened to them the day before.

**After waking up, Shia sees tally marks on Denna's back, similar to those used by prisoners to count days behind bars. This suggests both individuals are in a state of forced confinement, and the "prison" is apparently their own bodies.**

The couple then engages in a choreographed dance that alludes to sexuality mixed with dominance and violence.



**While dancing, Shia and Denna are wearing each other's clothes. In Mind Control, the occult concept of the union of opposites is extremely important and used during programming. Are Shia and Denna actually two sides of the same person?**

At the end of the dance, Shia and Denna perform a symbolic gesture: They "remove" their faces with their hand and then "let them go". The concept of removing faces or masks is used in actual mind-control programming to represent the removal and subsequent replacement of the core persona with alter personas. In the context of the video, there is a definite sense of the loss and confusion of identity between the two. They might even be two opposite sides of the same person.

## THE HANDLERS

After the dance, two strange dudes enter the room and give the couple suspicious-looking lollipops with scorpions inside. Since scorpions are known to be venomous insects, there is a reason to believe that these lollipops aren't simply pieces of candy but most probably mind-altering drugs, such as

those used in mind-control programming. The couple eagerly sucks on these lollipops, indicating that they are helplessly addicted to them.

**Distracted by the candy given by his handlers, Shia doesn't seem to realize that he is being blindfolded and taken for a ride.**

Simply by blowing on them, the handlers are able to get the couple to go where they want it to go. The fact that no physical contact is necessary to control the couple implies that it is all about … mind control.

**While the handlers are taking the couple to another location, the camera focuses on an image featuring the one-eye sign along with a hole in a heart – symbols associated with and used in Monarch programming.**

The couple is ushered into a car where they take a “virtual” ride, with one of the handler in the driver’s seat.

**The car is not moving but images projected on a screen give the impression they are going to exotic places. This is reminiscent of the concept of dissociation in mind control, the process of causing the mind control subject to disconnect from reality, mentally transporting somewhere without ever actually moving.**

**In another scene, there isn't even a car. In other words, it is all about illusion. The "ride" is actually happening in the minds of the victims and the handlers (in MK, handlers are often under mind control as well).**

**Inside the car, the couple is completely obsessed with the lollipops, licking them in a lascivious and sexual way. The animal prints on Shia's clothing and inside the car hint to Beta (also known as Sex Kitten) Programming. In this type of programming, MK slaves are often given libido-inducing drugs.**

## BACK IN THE ROOM

After the psychedelic ride, the couple is taken back to their room. The empty walls are now filled with frames containing dead butterflies, a sight that visibly disturbs the couple. After the buzz of the drugs, harsh reality settles in and the couple appears to have a rare moment of lucidity.

**Shia is extremely concerned about the butterflies on the wall. These are not there simply for mere decoration – they represent something dark in profound. Perhaps they remind them of their state of mind control?**

The couple then gets sexy and sensual, but Shia appears to be obsessed with a specific face, which he draws on Denna's body. He then draws the face on cardboard.

**Unmistakable with his shiny third eye, Shia drew the face of his handler on Denna. Is she a creation of his handler?**

As if to confirm the fact that Denna is a split from Shia's personality created by his handlers, Denna immediately shows what she truly is.

**Denna takes a butterfly frame from the wall and shows it to Shia, as if saying "Look, this is what is happening to us. We are under mind control!".**

Shia then appears extremely confused, going from tears to laughter to anger. Obviously not happy about whatever Denna has told him, he breaks the butterfly frame. At this point, Denna apparently disappears and Shia is alone with himself – another hint pointing to the fact that she's part of

his split personality. He then does something that is found in almost every single mind-control themed video:

**Shia breaks a mirror, a symbolic image that represents his attempt to break from his programming. If you've read other articles on this site, you know that this gesture is almost inevitably found in fiction relating to mind control.**

After destroying his room, Shia turns finds his girlfriend again (or the opposite side of himself) and starts hitting her.

**As the couple fight, a scene shows a porcelain doll being broken with blood coming out of it. In mind-control programming, slaves are often depicted as dolls or puppets, which represent their powerlessness against their handlers.**

After the fight, Shia adds a tally mark on Denna's back – another day as a mind control slave. Exhausted, they fall asleep.

**Shia sleeps next to the same butterfly he woke up with. Despite all of his efforts, he is still under Monarch Programming.**

The handlers then come into the room to clean it up and to remove the frames from the wall, leaving it in the same state

it was the morning before. The couple then wakes up in the same way they did before, with the same bruises and scars. They start another day in the never-ending, mind-numbing loop that is the life of a mind-controlled slave.

## IN CONCLUSION

*Fjögur Píanó* is a cryptic and strange video that has been described as a "dream sequence without a narrative" by some critics. However, by decoding some of the video's symbolism, we discover that there is a story being told, one that is told in a very figurative fashion. The "official" explanation of the video states that it is about a difficult relationship and the many butterflies represent "beautiful things that die fast". While this might explain some aspects of the video, there are other elements that cannot be ignored. The couple is obviously living in a state of virtual imprisonment, where every aspect of their lives are manipulated by outside forces: Shia and Denna's living environment is controlled and modified by the handlers; they are drugged, blindfolded and forcibly taken on weird, dissociative trips; and their attempts to break free are useless. In short, the couple is utterly powerless versus the world around them – the only thing they can do is add another tally mark on Denna's back.

In a somewhat hip, artistic and fashionable matter, *Fjögur Píanó* tells the story of mind-control slaves. While many have applauded the video's "genius", most have not understood its underlying meaning. In the end, viewers watching the video are like the couple in *Fjögur Píanó*: Taken for a ride, without any idea where they are being taken.

## B.O.B. AND NICKI MINAJ'S "OUT OF MY MIND" OR HOW TO MAKE MIND CONTROL ENTERTAINING

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**“Out of My Mind” is considered to be an upbeat and funny song about B.O.B. being completely crazy. A closer look at the song’s lyrics and video, however, reveal that it is yet another attempt to glamorize one of the elite’s most despicable practices: Mind Control Programming. We’ll look at B.O.B. and Nicki Minaj’s “Out of My Mind” and how it refers to Monarch Mind Control.**

B.O.B.’s *Out of My Mind* is about him being a crazy so, fittingly enough, the video takes place in a mental institution. While most would stop their analysis there, a closer look at the song and video reveal that B.O.B. is getting a specific type of “treatment”. Some people are “out of their minds” due to mental health problems, but others are there by force. Those that have mental health problems usually get treated by competent people while those who “lost it” by force get treated extremely badly. They are violently abused and traumatized by sadistic handlers until they completely dissociate from reality – literally going “out of their minds”. This is what we call ritual abuse, the basis of Monarch Mind Control (for more information read the article Origins and Techniques of Monarch Mind Control). *Out of My Mind* is a cartoonish, yet blatant, description of the process of Mind Control.

As we’ve seen in previous articles on Vigilant Citizen, making Monarch programming cool, fashionable and, ultimately, acceptable is an important part of the elite’s Agenda. On a

regular basis, we see popular artists releasing material that is rife with Mind Control and Illuminati symbolism, in order to keep the elite's Agenda fresh and new – making sure it stays on TV, radio and getting plenty of hits on YouTube. Performed by two of rap's hottest artists, *Out of My Mind* gives Mind Control imagery yet another go at the airwaves. Despite its disturbing nature, the video is presented in a lighthearted, sexy way, which comes across as positive and attractive to young viewers. Let's look at the video's main scenes.

## B.O.B. IS NOT RECEIVING PROPER TREATMENT

The video begins with B.O.B. and Nicki Minaj locked inside a cell and acting all crazy. On the wall behind them are carvings that appear to be made by someone that is crazy and paranoid, but, on closer look, one can decipher words and symbols directly referring to Illuminati mind control. There are several All-Seeing Eyes, a symbol that not only represents the occult elite but is central in actual mind control programming. This ancient occult symbol is at the center of systems used to program MK slaves and was even used by the father of mind control, Josef Mengele.

> *"The All-Seeing Eye is placed in the center of Star's systems, just like Mengele would put in an All-Seeing Eye."*
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

**Behind B.O.B. are weird carvings such as the All-Seeing Eye inside a spaceship. There are also unsettling phrases such as "They are us" and "We are them". Who are "They"? Is this a reference to the elite controlling these artists and making them their pawns? Hence …"We are them"?**

Not only does the All-Seeing Eye represent the occult elite, it also represents constant surveillance and monitoring, that there is no escaping the handler's grasp. For this reason, many MK slaves become obsessed with the symbol and find themselves drawing it everywhere.

> *"Because the slave is monitored from so many different unseen methods, it does begin to seem hopeless to some to ever be free of Big Brother. If you add to all this, that the slave has been programmed repeatedly that there is no escaping their All-seeing eyes, then it is easy to see why so many slaves acquiesce & just comply."*
> – Fritz Springmeier, Deeper Insights into the Illuminati Formula

**At the bottom left, we see a carving saying "They see" with a creepy eye in between. Who are "They"? Maybe the symbol right next to it bears the answer: An eye inside a triangle, a symbol of the Illuminati.**

While B.O.B. is jumping around in his cell, some unfriendly looking fellows, who do not appear to be caregivers, march toward his cell. At the center of them, an evil-looking, Josef Mengele-type appears ready to program the rapper.

**Looking like a sadistic mad scientist, the man in the middle brings B.O.B. a straitjacket. He is accompanied by four agents dressed in riot gear.**

At this point, it should be clear that B.O.B. is not at a typical mental health institution. He is at a programming site, run

by high level “scientists” and heavily armed governmental agents. As seen in previous articles, normalizing police state agents is also part of the Agenda.

**B.O.B. is taken by force somewhere to probably be abused and tortured by the creepy scientist who is coldly looking over in the back.**

Of course, the video sugarcoats the dark reality behind it, by making every appear fun! and sexy! Therefore, the tools used to torture B.O.B. are brought in by nurses in outfits that are .. .non-regulatory.

**While Monarch programming is atrociously cruel, videos like this one make the concept trivial and even unconsciously positive to young, unaware viewers.**

B.O.B.'s lyrics in the first verse refer to him being evaluated by "they" and even names classic mind control techniques. Here's part of it:

> *"My brain is on vacation, they telling me*
> *And I'm bi-polar to the severity*
> *And I need medication, apparently*
> *And some electrocompulsive therapy"*

The main goal of mind control is to traumatize victims severely enough to cause them to completely dissociate from reality. Once this is accomplished, handlers can program new alter personas into the blank slate that their brain has become. While dissociated, MK slaves are literally "out of their minds". In B.O.B.'s verse, the phrase "*My brain is on vacation, they telling me*" aptly describes an MK slave that has dissociated from reality. The lines *"And I need medication, apparently/ And some electrocompulsive therapy"* refer to two important techniques of Mind Control: The usage of drugs ("medication") and electroshock torture.

> *"Another basic component of the Monarch program is lots of electroshock. Stun guns, staffs with hidden electric cattle prods,*

*and cattle prods are frequently used on the slaves. Electroshock is used to create the dissociation from trauma during the programming, and later it is used to remove memories after the slave has carried out a mission, or to instill fear and obedience in a reluctant slave. Slaves generally carry horrible body memories of excruciating electro-shock tortures to their entire bodies. As the slaves begin a therapeutic deprogramming process they will recover these horrible memories, not to mention many other painful memories."*
– Ibid.

As if to emphasize the importance of this technique in the song, we hear an electroshock sound effect during B.O.B's verse – a sound that probably terrifies actual MK victims.

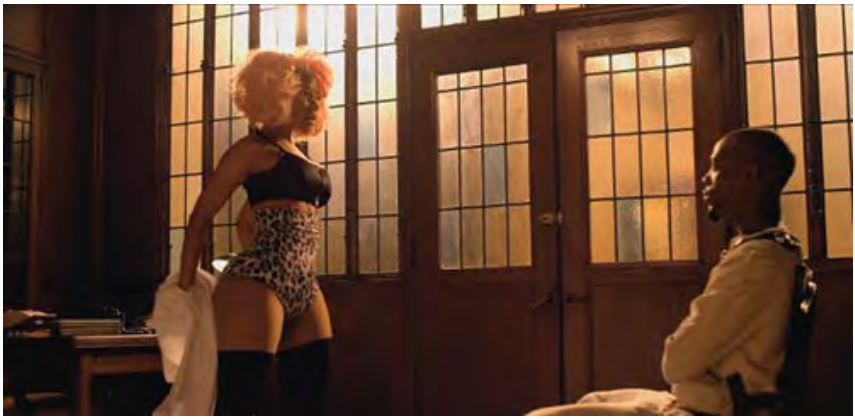
## DR. MINAJ

The next part of the video is B.O.B.'s "Psych Evaluation", performed by "Dr." Minaj. We soon realize that she is not there to hear about B.O.B's feelings, but rather to practice a technique that is extensively employed by mind control handlers: To humiliate, insult and demean victims to further their trauma. Minaj proceeds to diss the hell out of B.O.B. and his career, making the rapper come close to tears. In this excerpt, she ridicules one of B.O.B's hits:

*"Now can we pretend them airplanes in the night skies*
*Are like shooting stars?*
*Well, you gon' really need a wish right now*
*When my goons come through and start shooting stars"*

Of course, in actual programming, handlers are a lot more cruel, sadistic and hurtful but the basic concept is nevertheless present.

Minaj then goes into stripper mode and hints to the fact that she might be under mind control herself.



**Dr. Minaj removes her white coat to reveal a sexy outfit with a prominent leopard print pattern. In mind control, feline prints are used to identify Sex Kittens – products of Beta programming. Minaj's stripper-like demeanor confirms her being a Sex Kitten.**

It has been reported that MK handlers are often under mind control themselves and this scene appears to describe this fact.

Towards the end of her verse, Minaj says:

> *"You know, I graduated Summa Cum Laude*
> *That's why they thinking I'm Illuminati"*

It is rather odd to refer to these "crazy Illuminati rumors" while playing the role of an MK slave/handler in a video promoting Monarch mind control. Also, nobody with even a little knowledge believes that Nicki is "part of the Illuminati". Rather, she is one of the several pawns used by the industry to promote an Agenda … and she will probably be dropped as soon as her "cool factor" is gone, like hundreds of other pop stars before her.

In what appears to be a moment of lucidity, Minaj offers to free B.O.B. from his shackles. Her handler alter however appears to kick back in and she leaves the room somewhat confused and embarrassed.

## PAROLE BOARD

After his weird encounter with Dr. Minaj, B.O.B. is taken to the parole board.

**B.O.B. enters the room pushed by an over-armed police guy and with his head covered so he doesn't know where he is. I'm pretty sure they don't do that in a regular mental institution. However, keeping victims confused and in the dark is a common tactic used Monarch programming.**

While B.O.B. raps before the parole board, one of the judges gets all hot for B.O.B., asking him to call her. Yes kids, being an MK slave is very attractive.

The video ends with B.O.B. and Minaj looking lost and confused, asking repeatedly "If I'm here … and you're there … and I'm here … and you're there". Hmm, are they confused about who they are? About their core and alter personalities? That's how MK slaves feel. B.O.B. then whispers to Minaj: "Shhh … they might be listening".

## IN CONCLUSION

At first glance, *Out of My Mind* appears to be a fun song about being wild and crazy, but a closer look at the lyrics and the video reveals that it actually refers to extremely

specific aspects of Monarch Mind Control. Once this fact is known, the song suddenly stops being fun and turns into a disturbing case of normalizing and glamorizing of the cruel practice that is Mind Control. We see and hear references to trauma, dissociation, being drugged, electrocuted, roughed up by government agents and even manipulated by handlers. While all of this sounds horrible written out, catchy rhymes and sexy nurses make the pill easy to swallow for young viewers who will probably jump around screaming "I'm out of my f*cking mind!".

In the end, *Out of My Mind* is yet another example of the elite's Agenda being marketed to young music fans. Mind control is heavily used by the elite to keep a stronghold on various areas of power, particularly the entertainment industry. While not all pop artists are victims of Mind Control, most have signed contracts that make them pawns of the occult elite and force them to give up control of their creative creations. While rappers used to be about "fighting the power" and "representing the streets", they are now seen in cells, confused, and abused by cops and mad scientists, talking about being electroshocked. The music industry has been hijacked, folks … and while videos like this may make it obvious to some, most will just laugh and say "You're out of your mind".

## THE ILLUMINATI SYMBOLISM OF KE$HA'S "DIE YOUNG" AND HOW IT RIDICULES THE INDOCTRINATED MASSES

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**Ke$ha's "Die Young" is probably one of the most blatant Illuminati videos ever released. While the symbolism is so overt that it is almost ridiculous, there's an underlying message to the video: Even if you're dumb enough to embrace all of that Illuminati brainwash, you're still not part of the elite and therefore, still subject to "Die Young".**

Ke-dollarsign-ha has never been the most inspirational singer around. She started her career as an alcoholic party girl that's not too strict about personal hygiene (see the *Tik Tok* line "Before I leave brush ma teeth with a bottle of Jack") and, for her new album, she turned into some kind of Illuminati witch-type deal. She is far from the only pop star that has gone through this kind of metamorphosis and it was probably pre-planned by her record label. How many singers have gone from an "around-the-way" girl to an Illuminati figurehead? That's what the industry does.

To the untrained eye, this kind of transformation is usually somewhat subtle … Ke$ha's *Die Young* is anything but. In fact, it is one giant clusterfreak of Illuminati symbols. It is so obvious and in-your-face that it forced mainstream music sources such as Billboard.com to "admit" that the video was all about Illuminati symbols (see their article entitled *Ke$ha Shouts-Out Illuminati in 'Die Young' Video*). Interestingly enough, not too long ago, these same sites were calling sites like Vigilant Citizen "batsh*t crazy" for even alluding to the

existence of these symbols and describing their meaning. Now, these sites say "Yeah, there are Illuminati symbols" in a matter-of-fact way. What happened to the batsh*t crazy part? However, the mainstream sites still only refer to this concept in an extremely superficial way, not giving any insight on their true meaning and the real Agenda behind it all.

Some might rationalize what is happening by saying: "Ke$ha did it for the LOLs and to make fun of the conspiracies". This is plausible, but this argument is now surfacing every time a video contains Illuminati symbolism. Are all videos now making fun of conspiracies? In reality, Ke$ha didn't do anything for any LOLs. She did not direct the video. She is just performing what she is told to perform, like most pop stars. The fact of the matter is: Illuminati symbols are becoming more prevalent because that was the plan all along: To gradually make them part of popular culture. The occult elite is revealing itself and the masses are dancing to their tunes.

The real issue at stake is however not the symbols that are flashed on screen, but the underlying messages that are communicated to the viewers. It is about the Agenda – about making specific values and attitudes cool and desirable to young people. It is about promoting the culture of death (i.e. *Die Young*), about sexualizing everything, about materialism, about a corrupted and debased brand of spirituality and so forth.

As I watch Ke$ha and her gang fondling themselves, I can't help but wonder: Is the video making fun of the masses that have been brainwashed by the lifestyle promoted by the elite? Let's look at the video.

## AN ORGY … OF SYMBOLS

The video takes place in Mexico, where Ke$ha and a bunch

of cult followers arrive at a cabin. We quickly realize that the group arriving literally worships death.

**As the car door opens, a Skull and Bones symbols flashes, representing the cult of death emanating from this car.**

**Skull and Bones is also the name of Yale's elite secret society, which includes members such as George Bush Sr., George Dubya and John Kerry.**

**Is "Evil" written on the side of the car?**

The car is, in fact, a hearse – these big black cars used to carry dead people. So, yeah, there's definitely some death-worshiping going on here.

**When the hearse opens, we see Ke$ha in a black veil, posing as if she was some sort of sexual religious statue. She is then carried on the shoulders of her gang of mimbos, as in cultures where people carry statues of the Virgin Mary on the streets.**

While this is happening, a bunch of symbols is flashed on

the screen. Vigilant Citizen readers probably instantly recognized them.

**Ke$ha wearing an All-Seeing Eye ring while hiding one eye. Just making sure you understand who she is working for.**

**Inverted crosses (a symbol of the Church of Satan) flash about five thousand times during the video. They're working very hard to make that Satanic crap trendy.**

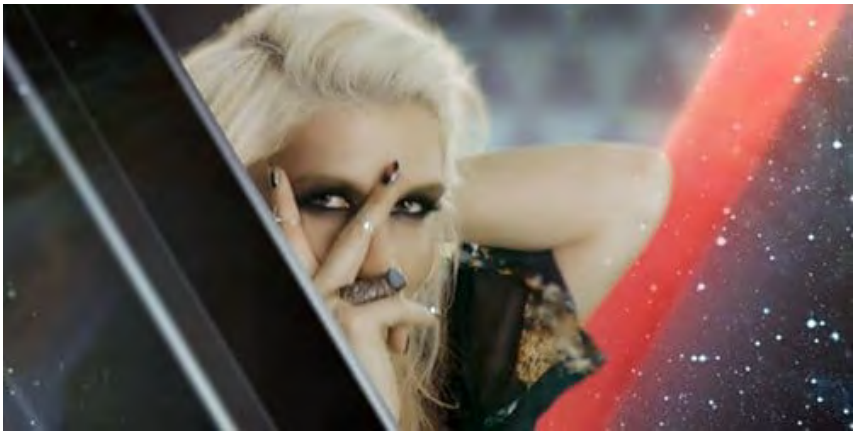
**In another scene, Ke$ha and her gang play at pulling tarot cards (to determine who's the sacrificial lamb of the night?). Ke$ha pulls the "Devil" card and everybody bursts into laughter. So much fun is to be had with Satanic symbols!**

Looking at the way Ke$ha's gang acts, the only word that comes to mind to describe them is "not too bright". What is the first thing they do when they enter the cabin they drove so far to reach? They trash it. I realize that trashing things is a cool, rock star thing to do, but even drunk rock stars know to trash a place when they LEAVE, not when they arrive and actually NEED a facility.

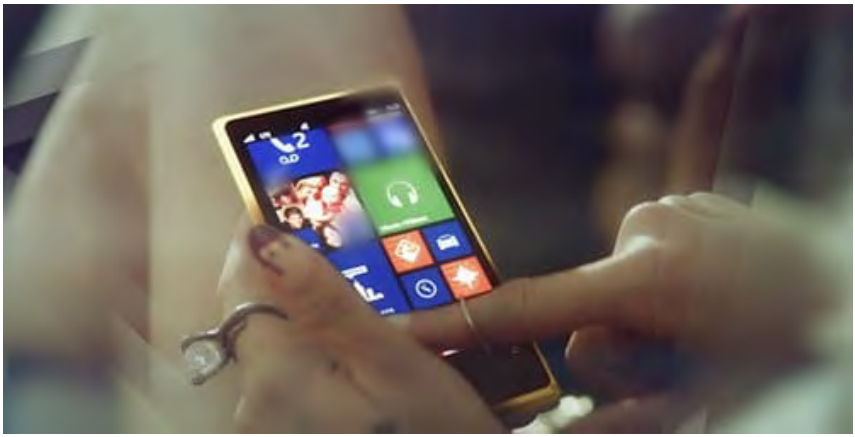
**“This place is too nice. Let’s destroy it and then have sex on broken furniture. Yeah, we’re idiots”.**

After mindlessly wrecking the place, there is one thing left to do: Mindlessly dance to a generic pop song. Of course, the dancing quickly turns into an orgy, all of which happens with a bunch of occult symbols all around.

**Ke$ha sits a the throne of the “orgy”, under a pentacle. While this symbol is not associated with Satanism, it is used in occult rituals, hinting that there’s a Sex-Magick aspect behind all of this.**



**While this is happening, Ke$ha does the one-eye sign, a way of saying that this sex and death worshiping cult that is full of suggestible idiots (representing the masses) is sponsored by the Illuminati industry.**



**…the video is also apparently also sponsored by the new Windows Phone thingie. Do like Ke-dollarsign-ha and buy it now! She then sends a text message to "Animals", which is the name given to Ke$ha fans. Animals. Almost as flattering as Little Monsters.**

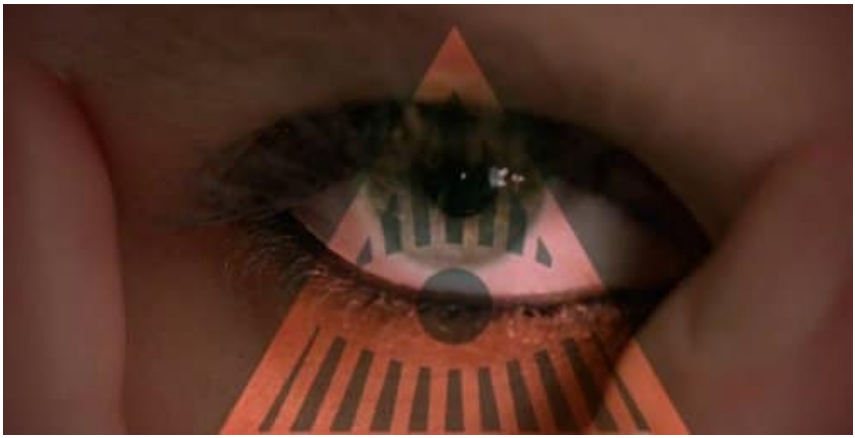
Throughout the video, symbols are flashed on screen, mainly triangles that are either upright or reversed. In esoteric symbolism, upright triangles represent the masculine

principle while reverse triangles represent the feminine principle. The combination of both represents the union of opposites and, in more “human” terms, sexual intercourse. So, while people are frolicking in the video, symbols convey the concept of Sex Magick on an almost subconscious level.

**In case all of the stuff happening on screen is not enough to make you understand young viewers that sex is happening there, shots of wolves doing it might light a bulb above their heads. Also, is that a way to give a “shout-out” to bestiality – one of the “guilty pleasures” of the sick Illuminati elite?**

The orgy goes on until cops arrive and start shooting. When this happens, Ke$ha walks decidedly towards the armed cops.

**Even if you're dumb enough to be brainwashed by Illuminati propaganda (to the point of having an Illuminati symbol right on your ass), you are not exempt from police state oppression. You might be doing what the elite wants you to do, but that doesn't mean you're part of it.**



**Just making sure you understand who's sponsoring this video.**

Since the song is called *Die Young*, we are lead to think that Ke$ha is shot and killed by the police. *Die Young* is therefore yet another video that depicts police state oppression and violence as normal, even cool. The moral of the story? Even if you have been thoroughly brainwashed by Illuminati propaganda and have lived your life according to the

debased culture promoted by mass media, you are still a disposable pawn according to the elite. You might believe you are a "rebel" going against "The Man" but you're actually playing right in their hands. Far from being "enlightened", these symbols and this way of life are conceived and manufactured by the elite to dumb-down the masses, in order to make them suggestible and manipulable.

The culture of death that is now prevalent in mass media is extremely present in this song. The phrase "We're gonna die young" is repeated countless times (in an upbeat matter) as if to drill in teenager's skulls that human life is not valuable. This is right on par with the elite's depopulation Agenda.

## IN CONCLUSION

Readers of this site might be realizing that the symbolism that has been pointed out for years is becoming increasingly prevalent and obvious in mass media. The process is gradual yet very noticeable and the concept of Revelation of the Hierarchy is in full force in the entertainment business. It has been said that the best way of hiding something is in plain sight. The Illuminati symbolism we see in popular culture is becoming so prevalent that it is BECOMING popular culture. While some might claim that "it's a trend" or that "Ke$ha is making fun of it", they don't see the important reversal is happening here: Trends used to come from the streets to then be picked up and reflected by mass media; Nowadays, trends are CREATED by mass media and forced on the world through repetition and omnipresence.

There is, however, more at stake here than simply the presence of symbols in music videos. There are tons of videos with the same message and symbolism as *Die Young* – all promoting the same Agenda. Brainwashed by thousands of hours of music videos, young people become the cult

followers in Ke$ha's video, pushed to live pointless, self-destructive lives based on the gratification of their lowest impulses. Indulging in one's animalistic instincts has always been considered to be the opposite of reaching spiritual enlightenment – and that's exactly what the elite wants. If the masses were to gain enough awareness to avoid the traps and pitfalls set up by the system, the virtual enslavement caused by debt and mass-media mind control would crumble.

The way of life "glamorized" by the elite causes people to be lost, devoid of strong values and suggestible to mass-media propaganda. However, in the end, even if they do exactly what is expected from them, the masses are still perceived by the elite as a brainless cattle that need to be put in its place by a strong police force. As Ke$ha and her fans mindless yell "we're gonna die young", thinking they are cool and edgy, they actually unknowingly celebrate their own servitude to a tune created by their rulers. Go Animals!

# "SCREAM AND SHOUT": A VIDEO ABOUT BRITNEY SPEARS BEING UNDER MIND CONTROL

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**will.i.am and Britney Spears' video "Scream and Shout" features Britney "singing" in a British accent. But that's not the only mind-control related part of this video. In this article, we'll look at the Monarch programming symbolism in "Scream and Shout".**

Britney Spears is probably the most obvious victim of mind control in the music industry. If the strange facts regarding her personal life are not enough to convince an educated observer, the symbolism surrounding her act tells it all. Almost as if her handlers were mocking her sad mental state while bragging about it to the public, Britney is made to perform in videos such as *Hold it Against Me* and *Scream and Shout* – which symbolically refer to her own mental slavery.

Like all things related to the occult elite, the message is conveyed in veiled symbolic ways that require some prior knowledge to be understood. Viewed in this way, *Scream and Shout* is yet another example of a pop video laced with mind control symbolism hidden under the guise of "style" and aesthetics.

While will.i.am appears to be playing the role of the handler (he "selects" a Monarch programming alter persona at the beginning of the video), Britney plays the role of the slave, even singing with a weird British accent – as if an alter persona had been triggered. Monarch slaves can indeed be programmed to embody a totally different identity, complete with a backstory and an accent.

The disturbing fact about Britney singing with a British accent is that during the time she made tabloid news for "mental problems", she was caught speaking with a British accent in real life. Here's an article from 2008 that describes Britney's strange behavior. It even states that her odd behavior is symptomatic of "dissociative identity disorder" – a medical term that pretty much describes what Monarch programming is all about. (Also, notice the animal-print dress in the next picture – a pattern used to identify Sex-Kitten Monarch slaves).

*Britney Spears Lapses Into a British Accent*

Britney Spears has a new accessory to go with her pink wig: a British accent.

In the last several weeks, Spears, 26, has been videotaped numerous times trading her Louisiana twang for U.K. inflections.

"She had the English accent thing going the whole time" while

> shopping at Kitson last Thursday, according to a source. “It didn’t stop.”
>
> Even when angry, the accent appears. On an L.A. shopping trip to Macy’s on Jan. 13, she screamed at the paparazzi, “Get out of my G—— face!” – in a British accent.
>
> So is it all in fun or has she flipped her pink wig?
>
> “When someone has dissociative identity disorder” – formerly known as multiple personality disorder – “each identity is split off from the other,” says L.A. psychologist Renee A. Cohen, who is not treating Spears. “Each identity would have its own name, memories, behavioral traits and emotional characteristics.”
>
> Cohen says the critical question is: “When Britney uses the British accent, or appears to take on another identity, does she know she’s Britney Spears?”
>
> “Otherwise, she could simply be behaving this way for attention, for sympathy, or any other reason,” adds Cohen. “It’s foolish to attempt to diagnose her without a formal evaluation.”
>
> One possible influence could be Spears’s maternal grandmother, Lilian Bridges, who was originally from England.
>
> Also, Spears’s new beau, photographer Adnan Ghalib, grew up in Birmingham, England.
>
> According to paparazzi who trail the singer around the clock, one thing is for sure: the pink wig means something’s changing.
>
> “When she puts on the pink wig, you just know something crazy is about to happen,” said one paparazzo.
>
> – Source: People.com

So Britney, who has been diagnosed with severe psychological issues, sings with a British accent, a symptom of dissociative identity disorder, one of her reported conditions. Isn’t this a little twisted? Using a symptom of mental illness in a pop song? Especially considering the fact that she most probably was told to do this? But the actual

truth behind all of this is even more twisted: Britney does not simply have "psychological issues" … she is a victim of mind control. She most likely has several personas programmed into her – one which may have a British accent. In *Scream and Shout* this alter appears to be switched on. This might sound a little outlandish, but the symbolism in the video makes everything clear.

(For more information on Monarch Mind Control, please read the article entitled Origins and Techniques of Monarch Mind Control first).

## SCREAM AND SHOUT … THAT IT'S ABOUT MIND CONTROL

According to the video director Ben More, the theme of the video is multiplicity. More says the idea behind it "was essentially trying to reduce what the song is about to symbols". Britney multiplying herself and extensive MK-related imagery indeed give the video a dark symbolic meaning.

The video does not have an intricate storyline, instead, it is comprised of a series shots with aesthetic appeal. And, of course, MK symbolism. Rather than babble for days about this video, I'll just highlight some of its symbolic shots – all of which follow themes promoted by the elite such as mind control and dehumanization.

**Is Will.I.Am selecting Britney's alter persona?**

The video begins with will.i.am browsing through filters (à la Instagram) to apply on a picture of a butterfly. This scene can represent will.i.am as a Monarch Programming Handler who switches and triggers alter personas of an MK slave. This slave is represented here by a Monarch butterfly having alters applied to it the same way filters are applied to pictures. But who is the MK butterfly? Britney Spears with her fake British accent, of course.

**On several occasions, Britney is shown “multiplying herself”. Is it a way of symbolically representing her multiple personas? will.i.am gets the same treatment – handlers are often MK victims themselves.**

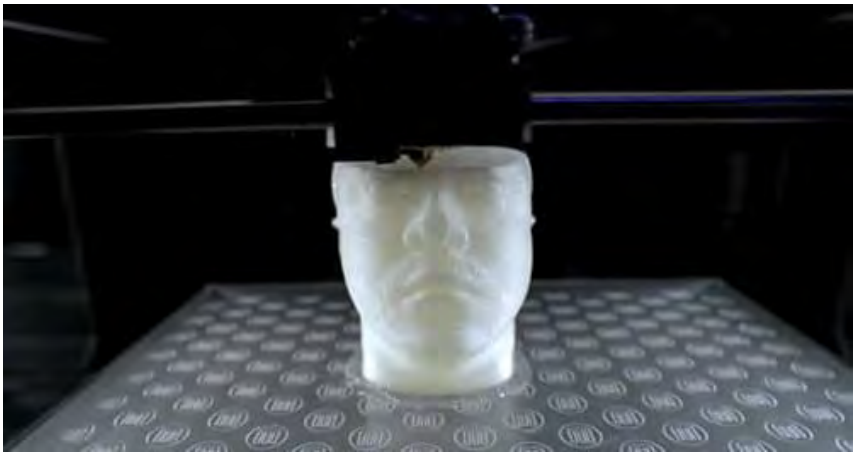
**In this apparently random scene, an unknown hooded person smashes into a wall and breaks into multiple pieces. Does this represent an MK slave fragmenting into multiple personalities?**

## DEHUMANIZATION

The theme of transhumanism, robotization, and dehumanization is always prevalent in MK-themed videos, and this one is no exception. On top of the heavily auto-tuned and robotic singing in the video, viewers are treated to visuals that mirror the constant trend of dehumanization in mass media. Hidden under the guise of being futuristic, these images tell viewers what the elite thinks the future SHOULD look like.

**This artificial limb company probably paid a good chunk of change to have its product featured in the video. It is also featured in the video because it perfectly syncs with the robotic-dehumanized theme of the video.**

**The image from the video is reminiscent of this popular image representing transhumanism – which pushes the merging of humans with robots.**



**Here we see a 3D model of will.i.am being conceived … a synthetic will.i.am created by a machine.**

**Portrayed as mounted trophies? The same way hunters proudly display the animals they shot? Not very engrossing.**

## ONE-EYE

Of course, in this MK-Ultra themed video, there's some one-eye imagery going on.

**One of this guy's eyes is apparently a camera lens – a creepy, futuristic way of placing the inevitable one-eye sign into the video.**

**Guy on the left: one-eye for no particular reason.**

## FINDING ANOTHER VICTIM?

**will.i.am fires a net that catches a golden statue of a naked woman. Did the handler find a new victim to program?**

## IN CONCLUSION

When one understands the true living conditions of Britney Spears as a Monarch slave under the control of MK handlers – the underlying meaning of her video *Scream and Shout* is somewhat unsettling. There is something seriously twisted about having her sing and perform about her own enslavement, going as far as having her adopt a British accent, like when she was completely "broken down" in 2008. There is something even more twisted in having young people from all over the world watching this imagery, not knowing that it symbolically refers to Monarch Programming, a practice that as sadistic as it is horrifying.

Regular readers of Vigilant Citizen might notice that there is redundancy in the messages and imagery found in recent pop videos. While this also causes some of my music business articles to be somewhat redundant, my goal is to highlight

the pattern that emerges, to prove that there is a conscious and sustained effort to push a specific agenda to the masses. Each repetition is further proof that there is no coincidence or “reaching” here, just the execution of a clear and defined agenda focused on the propagation and normalization of a specific set of messages and symbols.

Given the way Britney is mocked in her own video, it is easy to understand that not only do those in control not have positive intentions … but that they relish the fact that they own this virtual slave. Considering that state of mind, wouldn’t you think that they’d love to see the whole world, to a certain extent, under this type of mind control?

## EMELI SANDÉ'S "CLOWN": A SONG ABOUT SELLING OUT TO THE MUSIC INDUSTRY?

**Emeli Sandé's video "Clown" is simple, subtle and artistic but nevertheless conveys a very clear and disturbing message about the music industry and those that rule it. Is "Clown" about Emeli Sandé "selling her soul" to the elite? We'll look at the meaning of the song and music video.**

Emeli Sandé is an English-born Scottish singer whose album *Our Version of Events* became the best selling album of 2012 in the UK. With three number one singles and widespread critical acclaim, Sandé is set to win a flurry of awards in 2013 and possibly more recognition "across the pond". Did her recent success come with a hefty price tag? Judging by the message conveyed in her single *Clown*, yes, yes it did.

It certainly doesn't take much analytical effort to understand that *Clown* portrays the music industry as a monolithic, coercive and even dangerous entity, lead by powerful people who demand nothing less than total submission from their chosen artists. In exchange for success, a damning contract (akin to an oath) must be signed that not only leads to relinquishing creative control, but, on a higher level, relinquishing an artist's very soul. Is this why Sandé became an important part of the London Olympics' Ceremonies (a seemingly blatant elitist occult ritual), where she sang in a disturbing segment entitled "Abide With Me", which told the story of a young child giving away his soul to a malevolent entity? Maybe. Let's look at the video.

## CLOWNS GET NO RESPECT

*Clown* is pretty much the opposite of most of the videos I describe on this site. There is no migraine-inducing fashion, no super-futuristic dance moves and no symbols being flashed every 3 seconds. Yet, in the end, the same dark reality is conveyed and the same elitist group is being acknowledged and referred to.

The video is shot in black and white, in the style of silent films of the 1920s. All of the action takes place in a single setting, a kind of meeting room where it seems important issues are being discussed. On one of the walls, we read the words "Anywhere in the world and solar system". These words often appear on music industry contracts as a way of defining the true reach of it in case of legal issues. Also, these words give this meeting room an ethereal dimension, one that transcends time and place.

The decisions being made seem to have a weight that supersedes any regular political or national entity. There are men in military uniforms resembling those worn during the reign of Hitler or Mussolini, though the racial diversity of this panel indicates that we are not looking at a traditional fascist government, but at something of a "higher level", hence the words "Anywhere in the world and solar system". Put another way, the video appears to refer to a dictatorship evolving on a supra-national level, such as maybe … the Illuminati and the NWO?

**Emeli is taken in by two soldiers**

The video begins with a strange scene: Emeli enters this room escorted by two soldiers as if she were a prisoner, yet she is greeted with warm applause from around the room. Right from the start, the video describes the contradiction of being a star in this day and age: influential and revered by the masses, while still completely in submission to higher powers. The applause Emeli receives is almost sarcastic as if saying “We are applauding you like your fans do — but we still own you”.

Emeli is then presented with something that represents the dilemma of anyone who wants to make it big in the music industry.

**Emeli is given a pen in order to sign a contract.**

Before any words are even exchanged between the men and Emeli, the singer is expected to sign a contract. As we see by her reaction, this is not an ordinary business contract, but a document that will heavily impact the rest of her life. Signing this document equals relinquishing some of her rights, freedoms, creative control and … her soul?

Emeli refuses and says “No”. Immediately, the men in the room show signs of impatience and become more forceful. One of the men steps up to her, tells her “Please, you must reconsider” and makes her sit down.

**As a man steps up to Emeli, she gives a look saying "Why you touching me for?"**

We then see other gestures indicating that Emeli's physical integrity is being violated. While these actions are somewhat subtle in the video, they are a symbolic way of referring to the physical and psychological violence stars can be subjected if they do not fully comply with the elite's will.

**Emeli is given the paternal "look at me when I'm talking to you" move by a man in uniform.**

**She is also gets lectured and talked down as a menacing finger is being wagged at her.**

Emeli is treated with the typical speech that is given to artists to convince them to sign a contract. She is told to take advantage of this rare opportunity to be rich and famous. We quickly get a sense that, if she refuses to sign with these people (the elite), she will never "make it" because they are basically the only path to celebrity, that there is apparently no way of making it big in the music industry but signing with this monolithic entity that is controlled by a closed group of individuals.

The men tell Emeli:

> "You have great talent, and the brightest of futures. All we require is your consent".

To which she replies:

> "You mean my surrender."

This implies that the contract is indeed one that forces Emeli to submit to the powers that be and to become a virtual puppet, or a clown. One man then replies:

> “We mean your co-operation”

This means that they want Emeli to willfully accomplish what is expected of her, even if she realizes that it goes against what she believes in … which is the meaning of “selling out”.

When Emeli says:

> “I want freedom, to be myself”,

a man promptly replies:

> “What use is freedom … if you live in the gutter”

flaunting the prospect of material gain, and loss, in order to get her to sign the contract.

As she continues to hesitate, the men get angrier and start yelling at her. At one point, a man says “We need a decision” and a vote gets taken, although Emeli does not get a vote. By a show of hands, the men decide what to do with Emeli. With a single gesture, one man sums up her fate if she doesn’t sign the contract.

**By running his hand across his throat, this man is saying that Emeli's career is over. Also, since these men are in uniforms and that Emeli is a prisoner, she will probably be killed … Maybe in "strange circumstances", not unlike many other uncompromising artists.**

In short, if she does not accept the terms of the contract, these men will kill her. She is then reminded of the opportunity she is passing up:

> "Success is impatient. You audience is waiting."

When presented again with the pen and paper, Emeli grabs the pen and begins singing the chorus of the song, confirming that she accepts the terms of the contract.

> "I'll be your clown
> Behind the glass
> Go 'head and laugh 'cause it's funny
> I would too if I saw me
> I'll be your clown
> On your favorite channel
> My life's a circus-circus
> rounding circles
> I'm selling out tonight"

The song's lyrics describe the sadness of an artist who has

been reduced to the status of a clown, a puppet that is told what to do in order to obtain material gain. As depicted in the video, the song's lyrics also convey the fact that she was forced into this contract, which is, when all is said and done, nothing more than glorified exploitation.

> "I'd be less angry if it was my decision
> And the money was just rolling in
> If I had more than my ambition
> I'll have time to please
> I'll have time to thank you as soon as I win"

At the end of the video, Sandé signs the contract (although we don't actually see her do it) and is taken away by the soldiers. It would seem, therefore, that this is yet another story of free will, freedom, and integrity being forcefully taken away through coercion and power. It is another story depicting the victory of evil against good, of darkness against light. It is another "victory speech" of the Illuminati industry, blatantly showing off how it controls the industry, to the point that it makes its "clowns" sing about their own sad state of puppetry. While Emeli Sandé is arguably more talented and mature than most pop stars, *Clown* does not convey a message that is very different from what we have seen on this site. The only difference is that this song is aimed at the adult contemporary market, rather than the tween market.

## IN CONCLUSION

In this era where an increasingly monolithic music industry is revealing itself to a public that is still clueless, the messages reaching to airwaves are becoming increasingly filtered, similar and upsetting. The themes of rebellion, of the victory of the human spirit over a soul-crushing system, of transcending boundaries through art are silenced and virtually banned from the music industry. Where are these

groups that had a message? That stood for something? Who would prefer death to selling out? They do still exist – but they are not in the elite-controlled mass media anymore. Today, stars are either "chosen" from a young age and built from the ground up by the industry, or are talented individuals like Emeli Sandé who are "recruited" and forced to become a "clown".

*Clown* is about submission, about giving up, about the victory of oppression over the human spirit, about giving in to pressure, about accepting temporary material gain for success, about signing over one's soul over to a powerful, oppressive group. For some reason, these messages must be communicated to the public, as if to subliminally demoralize the masses, to make sure that no real role models or icons – those who uphold certain values above anything else – are there to inspire and give hope to the world.

While the song is full of regret and melancholy, it is still a "victory speech" from the Illuminati to the masses. In a very simple and theatrical matter, *Clown* describes how the industry functions, how it treats its stars and how it forces them to sell their soul. Some might interpret *Clown* as Sandé "speaking out" against the industry. But the "moral of the story" being told is that she gave in. And now she's on TV. And she sang during the Olympics in front of a billion people in a ceremony that was tainted with the symbolism of the elite, the same group depicted as forcing her to sign that contract in her video. Before her Olympic performance, perhaps Sandé sang to herself *I'm selling out tonight*.

## SUPER BOWL 2013 RECAP: THE ILLUMINATI AGENDA CONTINUES

The 2013 Super Bowl featured the Sandy Hook chorus, Jennifer Hudson, Alicia Keys, Beyoncé, a whole bunch of advertisements and, oh yeah, a football game. While things were not as overt and in your face as last year's half time show/celebration of Great Priestess Madonna, there was nevertheless a lot of Illuminati Agenda-pushing going on. Here's a recap of the noteworthy elements that occurred in the 2013 Super Bowl, the TV event of the year.

### THE SANDY HOOK CHORUS

**Jennifer Hudson sings with the Sandy Hook Chorus … a group that was NOT created by the young kids that are part of it.**

As described in my recent article, Sandy Hook Survivors Are Made to Sing "Over the Rainbow" to Commemorate the Shooting, children that survived the shooting are currently being used in all kinds of media events. A few weeks ago, they recorded *Over the Rainbow* (an MK-Ultra trigger song) and were made to perform on live television. For the Super Bowl, the Sandy Hook Chorus was sent to New Orleans to sing before 70,000 spectators and millions of TV viewers. Why? Why do we keep bringing this horrible shooting to the center stage? To remind people that "gun control is good"? Isn't it very sad and ironic that these kids must sing *America the Beautiful* after witnessing a horrible massacre, one that might have been caused by a mind-controlled patsy? Why are these kids being booked and flown to all kinds of nerve-wracking mass media events? Is this still part of their "healing process"? Why are they being mixed with the Illuminati entertainment industry? Shouldn't they be home with their friends and families instead of being under the spotlight? The exploitation of their image is rather unsettling.

The performance was led by an industry-favorite, Jennifer Hudson – aka the "new Whitney Houston" – who is always chosen to perform in important occasions. Hudson also survived a strange and terrible tragedy, with the triple-murder of her mother, brother, and nephew in 2008.

## THE HALF TIME SHOW

The best word I can use to describe the half-time show is "Beyoncé-ish". It was like, sooooo Beyoncé. After "singing" (kinda) at the Obama inauguration, Beyoncé was again the star of a major event. No need to say that she's an industry favorite, a figure-head of the Illuminati music industry. As described in several articles on this site, the symbolism in her work clearly indicates who she is working for. While her half time show was not the big, pharaonic occult display of

Madonna's 2012 show, we still witnessed the mind-control symbolism that is usually part of Beyoncé's material.

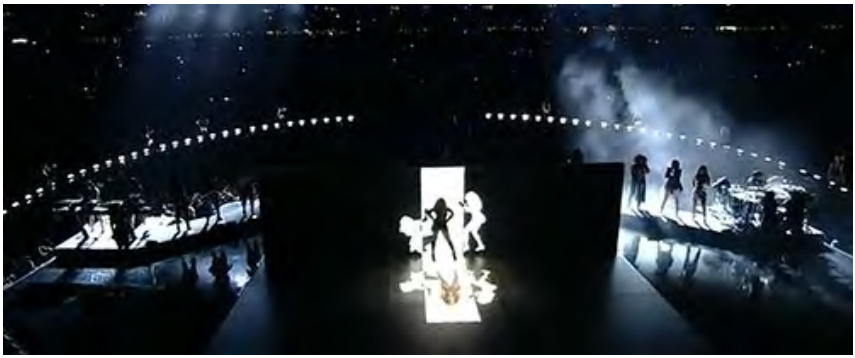
The entire show focused on duality and the multiplying of personalities, two concepts that are extremely important in Monarch mind control (read the article Origins and Techniques of Monarch Mind Control if you don't know what I'm talking about).

The first and most visible cue to the concept of duality and alter-personas is the stage itself which consists of two faces that somewhat look like Beyoncé.

**The stage is made up of two faces mirroring each other, an image evoking duality and multiple personalities.**

The first part of the show contained a combination of symbols and visual effects that refer to the concepts of duality and multiple personalities.

**At the beginning of “Baby Boy”, Beyoncé dances in front of a black and white background (a representation of duality). Through video effects, she then “multiplies herself”.**



**Here we see one black silhouette (which is Beyoncé, the “core” personality) and two white silhouettes (alters personas?).**

**The two white silhouettes turn into real human Beyoncé look-a-likes who dance with her for a while. We then see a lot of lights flashing and confusing effects, making us wonder who is the real Beyoncé. The blurring between reality and illusion is a focal point of mind control and is aptly displayed here.**

**Even the saxophone girl, with her Masonic checkerboard pattern dress, conveys the concept of duality.**

At one point, the screen behind Beyoncé displays the classic

symbol representing the fracturing of personalities, one that is almost ALWAYS part of MK-themed narratives.

**The screen that displayed alter personas and dualistic patterns shatter (emphasized with a loud sound effect), a symbol indicating the fracturing of persona in MK symbolism.**

The first part of the show was therefore all about duality and multiple Beyoncés. Then, the group Destiny's Child was randomly brought back from the late-90s to sing along with one of Beyoncé's solo hits. During *Single Ladies (Put a Ring on It)*, Beyoncé briefly flashes a hand sign – one that readers of this site probably already know all too well. This gesture generated a lot of media attention.

**Beyonce flashing the "ROC" hand sign.**

Quite a few mainstream websites such as Yahoo! and Huffington Post published articles about this hand sign,

asking if Beyoncé was “flashing an Illuminati symbol”. These articles, however, all come to the same conclusion: Beyoncé was doing the ROC sign to shout-out her husband’s label (duuuh) and everyone who thinks otherwise is a moron. Many of the articles then provide a quick, half-assed recap of what the Illuminati is, making sure to distort many facts to make the whole thing seem completely idiotic. This trend is becoming increasingly apparent on the web and mass media.

I admit that the mainstream sources are right: This hand sign is indeed the “ROC sign”. But here’s my question to these “journalists”: Where does the ROC sign come from? What does *it* represent? Why does a label named Roc-A-Fella (a nod to the Rockefellers, one of the most powerful Illuminati elite families) uses a triangle hand sign to represent itself? How about going a little further than the obvious superficial answer for a change, mainstream media?

**The ROC hand sign refers to the All-Seeing Eye within a triangle, the ultimate Illuminati symbol.**

**In Judaism, the gesture is known as Kohanim hands Priestly Blessing. It is depicted here on 18th Century grave.**

The hand sign is not random. It signifies something and flashing it during the Super Bowl tells a lot about who is running the show.

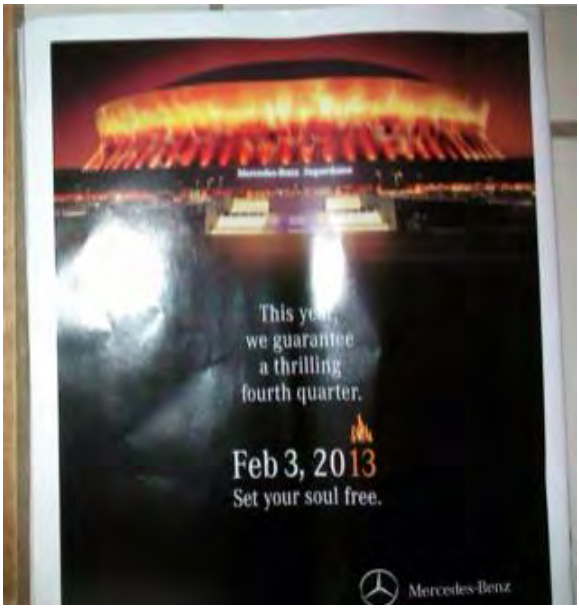
Also, to respond to the ridiculous claims of those mainstream articles: No, Beyoncé and Willow Smith are not *IN* the Illuminati. They are *USED* by the Illuminati-owned music industry to push an elite agenda. Pop artists are pawns who signed a contract binding them to the elite and requiring them to do their bidding. Most readers of this site know this already, but there is a growing push in mainstream media to discredit “conspiracy theories” by writing stuff like “Look at these idiots who think that Beyonce is part of an 18th-century secret society”.

Anyhow, let’s look at the rest of the Super Bowl.

## LIGHTS OUT

During the 3rd quarter of the football game, half of the lights go out. It was caused by a mysterious “anomaly” that caused the system to shut down.

Considering the Illuminati sub-text of the event, I cannot help but think about the occult pseudo-meaning of having half of the stadium basking in the light and having the other half being in darkness. I am not saying this happened on purpose, but it is still an interesting synchronicity. One thing is for sure, the “glitch” energized the 49ers, who scored a few touchdowns and got back in the game. All of a sudden, this lost cause became interesting and the fourth quarter was rather … thrilling. Apparently, Mercedes-Benz knew that would happen.




**This Mercedes-Benz magazine ad was eerily correct.**

While the ad seemingly refers to the fourth quarter of the fiscal year, the literal meaning of the ad is still perplexing, considering what happened at the game.

If we combine this ad with the one I described in The 2013 Mercedes Super Bowl Commercial and its Occult Message, one can at least say that Mercedes-Benz brought a lot of strangeness to the SuperBowl.

## IN CONCLUSION

While things were somewhat more subdued and abstract in this year's SuperBowl (versus the 2012 edition), there were still many elements that went right along the Agendas described on this site. When we combine all of the elements together, we realize that there's a common and reoccurring theme going on, one that points directly to the "hidden hand" of the Illuminati and its many Agendas.

The mass media coverage of Beyoncé's Illuminati hand sign, also reflects a new trend: Mass media are now directly addressing, discrediting and ridiculing "conspiracy theories" (I hate that term) in order to make sure that people do not start thinking too much about the strange things they are witnessing on TV. Media coverage of Sandy Hook also followed that trend as several TV personalities went on air to "debunk" the theories. Fortunately for the powers that be, most people still teared up when they saw the Sandy Hook chorus standing in the middle of the SuperDome, singing about how America is beautiful. Yes, America is beautiful, but the elite that run it, and who exploit people's lives and emotions to push their own Agenda, is most definitely not.

Oh yeah, and the Ravens won the game.

## LIL WAYNE'S "LOVE ME": A VIDEO GLAMORIZING KITTEN PROGRAMMING

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**Lil Wayne single "Love Me" (featuring Drake and Future) appears to be another rap song about easy girls and so forth. The symbolism of the video, however, adds a more sinister dimension to the song: It directly refers to Monarch Mind Control, specifically Kitten Programming, and even refers to its techniques. We'll look at the symbolism of Lil Wayne's "Love Me".**

At first glance, *Love Me* appears to be yet another song where rappers brag about how many "hoes" they got. While some might shake their heads at the unoriginality of the subject matter, others might shake their heads at the way women are portrayed in the video. However, I'll add another reason to shake your head: Love Me refers to the most terrible practice on earth, Monarch Mind Control (if you don't know what I'm talking about read this article). In short, Beta Programming (also known as Kitten Programming) is used to create brainwashed sex slaves.

> *This programming eliminates learned moral convictions and stimulates the primitive instincts devoid of inhibitions. This training Program (usually for women) is for developing the "ultimate prostitute". This is the most used (by the abusers knowledgeable of the Project Monarch) program.*
> – Mark Phillips, Operation Monarch

As we'll see in this article, the video contains ALL of the possible symbolism relating to Kitten Programming and it also emphasizes the slave status of the women in the video. Lil Wayne's girls are literally locked in cages and depicted as

animals. They are also shown in situations that subtly allude to actual MK torture techniques that used to traumatize slaves and cause them to dissociate from reality. Of course, everything is portrayed in a cool and fashionable matter, to make sure young people embrace all of this with even realizing it. Let's look at the meaning of the video.

## WOMEN AS MK SLAVES, RAPPERS AS HANDLERS

In the very first seconds of the video, we see a semi-subliminal image that announces what the video is all about.

**For about a second, the fire from the lighter takes the shape of a Baphomet head/goat of Mendes. This is a kind of "stamp of approval" of the occult elite and an important symbol used in MK programming.**

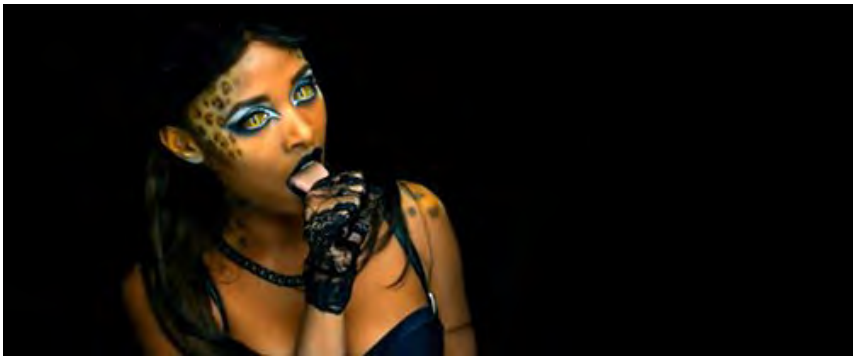
The song is about how women apparently love Lil Wayne. In the video, they, however, don't seem to have much of a choice because they are TRAPPED IN CAGES, inside a very dodgy-looking compound.

**Future sings about how "b*tches love him"… but he's not about to free them from their cages. This contradictory scene somewhat relates to how MK slaves are programmed to identify with and even "love" their handler through confusing mind games.**

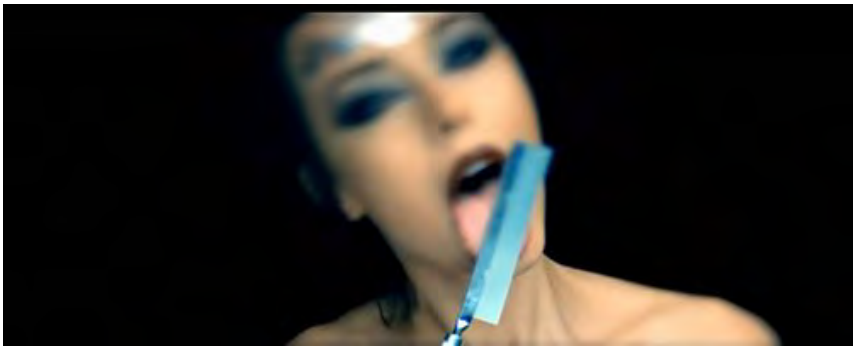
Locking slaves in cages an actual Monarch Programming technique to discipline, traumatize and dehumanize the victims.

**A painting made by trauma-based mind control survivor Kim Noble (from the article The World of Mind Control Through the Eyes of an Artist with 13 Alter Personas) depicting children locked in cages and observed by a handler.**

The many close-up shots of girls during the video all somehow allude to an aspect of Kitten Programming. Here are some of them:



**This model has a feline print on her face (which is used in mass media to refer to Kitten programming). To make sure you get the message, she also has cat eyes and is licking her "paw". At this point, the video is basically screaming out KITTEN PROGRAMMING.**



**Licking a blade is maybe sexily dangerous, but also refers to the mix of inhibiting lust and physical abuse involved in Kitten Programming.**

**This headgear is reminiscent of BDSM stuff but is also a way to represent a slave's mind being trapped and controlled by a handler.**

**Kittens are trained to truly embrace their state of servitude. This model appears to be loving her chain very much. A little too much.**

**This model has a huge butterfly covering one of her eyes, which is probably the most blatant reference to Monarch mind control in the video.**

In the video, Lil Wayne somewhat plays the role of the handler, where he's basically in control of these mesmerized women.

**Here, Lil Wayne is in a bedroom that is full of water with women swimming in it. Aside from the fact that this water will probably cause a lot of water damage in that room, it is also a way to show that these slaves are literally "out of their element". Also, notice the frame on the left with butterflies in it. Yes, this is all about Monarch programming.**

One of Lil Wayne's first rhymes is:

> *"These hoes love me like Satan, man!"*

We then see a quick flash of this image:

**Lil Wayne as Satan, man.**

This line is perplexing for a few reasons. Why do these "hoes" love him like Satan? Is he implying that they were loving Satan to begin with? Whether it was intentional or not, this line has profound implications in the realm of Monarch Programming, as slaves are often victims of SRA (Satanic Ritual Abuse), are made to participate in traumatic rituals (where female slaves become "brides of Satan") and so forth. Sometimes MK handlers tell their slave they are Satan himself while they are abusing them to further trauma.

> "Alters within a Monarch slave are conditioned by their servitude to believe that their life is controlled by Satan, who is stronger than God. Where was God when they needed him?"
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Another one of Wayne's rhymes is strangely reminiscent of the kind of dialogue a Kitten slave would have with a handler.

> She say "I never wanna you make you mad,
> I just wanna make you proud"

I say “baby, just make me c*m,
Then don’t make a sound”

**Soulless … like an MK handler.**

The last part of the video is also somewhat disturbing. It begins with “kittens” entering a white room.

**They move like cats. You know, like in Kitten programming.**

They then reach a bathtub full of red liquid (blood) and, for no apparent reason, make a big mess.

**The girls are all covered in blood, rolling around in it and everything. Is that supposed to be hot or something? Who in their right mind would do that? Nobody. But these women are NOT in their right mind.**

Once again, this scene subtly refers to an actual Monarch practice that is used to traumatize slaves and engender dissociation.

> "In searching for traumas to apply to little children, the Programmers found that these natural phobias which occur in most people from birth will work "wonderful" to split the mind. Along this line, the following are samples of traumas done to program slaves:
> (…)
>
> C. Immersion into feces, urine and containers of blood. Then being made to eat these things. These are standard traumas."
> – Ibid.

While the real-life implication of this scene is horrible, everything is nevertheless portrayed in a cool and stylized matter, where the models keep doing sensual faces to the camera (in real life, these faces would be completely distorted with pain).

## IN CONCLUSION

Like many other pop songs, Lil Wayne's *Love Me* has a simple surface meaning–him not caring about haters as long as his

“hoes” love him–but the music video adds a very sinister underlying meaning. Regular readers of this site understand that there’s an undeniable pattern of reoccurring symbolism in popular culture and *Love Me* definitely adds to it. Indeed, in this video, ALL of the symbolism that is associated with Kitten Programming (one eye, butterflies, animal prints, etc.) is represented in the video, along with various references to real life Monarch Programming practices. While each individual element could have been present in the video to symbolize something else than MK-Ultra, tell me … what are the odds that ALL of these symbols being “randomly” inserted in one, four-minute video? As is the case for other videos reviewed on this site, it is not about pointing out single instances of random symbols, but understanding each piece as a whole and the hidden realities it refers to. One these hidden realities is Monarch programming, one of the occult elite’s favorite practices, one that can be traced back to what Springmeier calls “generational satanic families”.

While rap has always had a healthy dose of macho bravado, *Love Me* is a deformation of this “tradition”, as it adds a sick, perverted twist to it, including allusions to violence, abuse, and even torture. As years go by, this “pushing of the envelope” becomes more apparent as the original culture around hip-hop is slowly but surely becoming “Illuminati-friendly”. Like many other movements in society, hip-hop has been co-opted by the elite to be used as a tool to indoctrinate young people. Are there still real rappers out there? Yes, tons of them. But you’ll probably never seen them on the Grammys.

## AZEALIA BANKS' "YUNG RAPUNXEL": NEW ARTIST, SAME ILLUMINATI SYMBOLISM

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**Azealia Banks is a new rap artist garnering a lot of media attention. Unsurprisingly, her first major single is dedicated 100% to Illuminati symbolism and the Elite Agenda. We'll look at the occult symbolism of the video "Yung Rapunxel", more proof that the Illuminati Agenda is becoming increasingly prevalent with each new artist going "pop".**

Azealia Banks signed with Interscope Records (home of countless "industry puppets") in 2011 and since then, she's basically been all about Illuminati symbolism … and a strange Internet controversy. I first heard of Azealia Banks in 2012 when the music producer Munchi got mad at her and tweeted: "*Go be a puppet b*tch to someone else*". Azealia then replied "*@originalmunchi thinks I'm in the illuminati… I'm being very serious right now*."

Munchi then posted more details on Facebook. Regarding the "Illuminati" reference, he wrote.

> *"I think she is in the Illuminati (thirsty for fame and success by portraying occult references in every step you take is not something i want to affiliate with. Even less because it is a hype nowadays, it's f*cking music yo)."*

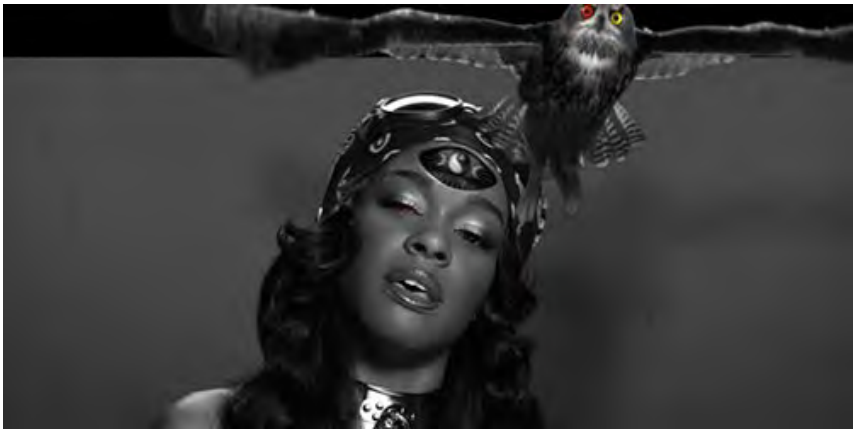
One year later, watching her first single *Yung Rapunxel*, we can conclude that Munchi was right. Of course, she is not IN the Illuminati. She is just another face used to push the same Agenda that is being pushed by countless other artists. *Yung Rapunxel* is indeed a rehashing of a lot of the Illuminati symbolism described on this site, mixed with some

disturbing images for extra shock value. There is no deep storyline going on, just some strong visuals that blatantly communicate that she is completely on board with the Elite Agenda. Let's look at the symbolism of the video.

## IN YOUR FACE ILLUMINATI

*Yung Rapunxel* recalls the name "Rapunzel", the fairy tale princess who was trapped in a tower and who used her long hair to allow her Prince Charming to climb up to her. However, the video has absolutely nothing to do with any of that: It's all disturbing images and Illuminati symbolism. Nothing more, nothing less. As usual, the artist is portrayed as a person with little to no control over her own mind, surrounded by the elite's symbolism and, to top it off, some police state promotion.

The video begins with an image that sums up the whole situation at hand.



**An owl with an eye of a different color flies out of Azealia's head, who also has one eye of a different color. Yes, another one-eye signal by a pop artist, very original. The owl is the most ancient symbol representing the Illuminati. Does the fact that it flies out of her head represent the fact that her mind is owned by Illuminati people?**

**The first level of the Bavarian Illuminati was called "Minerval" and was represented by Minerva's Owl. This pendant was worn by actual Bavarian Illuminati initiates. The logo of the Bohemian Grove, the elite's yearly gathering in California, is also an owl.**

Inside Azealia's head, there's some hypnotic stuff going on, all related to Duality. MK Slaves are programmed to have a dualistic mind, with one personality mirroring and opposing the other.

**Inside Azealia's head, there are multiple symbols representing the concept of duality such as the opposition of the colors black and white, the waning and waxing moon and the circular Yin Yang symbol. Also, the Hamsa symbol (the hand with an All-Seeing Eye) is there – probably to add an All-Seeing Eye to the mix.**

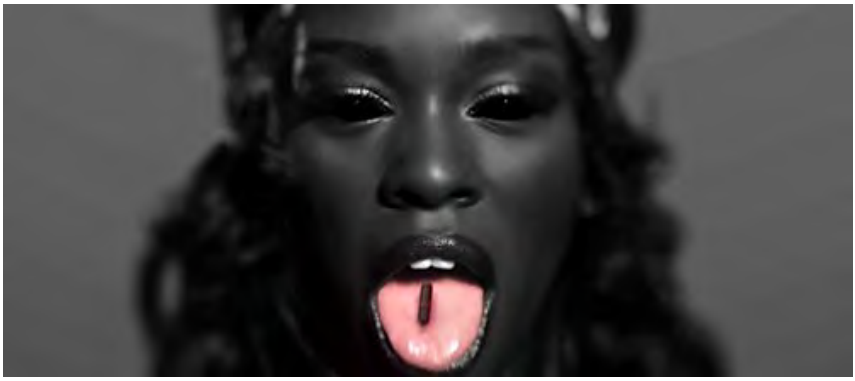
The above symbols closely resemble an important symbol in Wicca: the Triple Goddess.

**A Triple Goddess pendant. In Wiccan mythology, the opposite of the Triple Goddess is the horned god, which represents masculine energy.**

In another scene, the concept of the union of opposites is depicted in classic occult symbolism.

**In this scene, Azealia is riding a bull – an ancient symbol representing the masculine principle. Above her is an upright moon crescent, an esoteric symbol representing the female principle. The combination of the two with the sexual connotation of the scene make it a representation of "sex magick" through the union of opposites.**

While not inherently "evil", the symbols described above are definitely not there to communicate profound messages about the meaning of life. They're there because they represent the occult elite, ruled by secret societies like the O.T.O who revel in that symbolism. In short, it is about indoctrinating people with symbols they know nothing about because they represent those who rule the world. One scene appears to be reflecting this idea.



**Azealia swallowing a pill that's actually mini "Beats by Dre" audio speaker. A great way of representing "swallowing" the Illuminati Agenda through entertainment acts.**

**Here, Azealia raps in front of a giant triangle topped by an All-Seeing Eye while owls fly around her. Could this be more blatantly Illuminati?**

As if all of the above imagery wasn't enough to make this video an Illuminati manifesto, there is yet another crucial part of the Agenda that is in this video: Police State imagery. In the 2010 article The Transhumanist and Police State Agenda in Pop Music, I described how videos are used to normalize the concept of a repressive police state. More than three years later, the trend is more prevalent than ever. *Yung Rapunxel* is yet another pop video featuring, for no apparent reason, police in riot gear.

**Go away, nobody wants to see that in a music video.**

At first, Azealia "rebels" against the police by doing something that is beyond useless: She breaks a glass bottle on the police's protective gear. Of course, this "rebellion" causes no damage the police squad at all. What's the point of that scene? Is it a way of saying that it is useless to fight against the police state?

Well, Azealia apparently thinks so because she gives up and she even literally bends over backward in front of the police.

**Azealia is probably not the best person to lead a revolution. Breaking a bottle on a helmet and bending over backward is not a winning strategy.**

With this, I pretty much described every single scene in the

video – all of them having some sort of relation to the Elite Agenda. Oh wait, I forgot about one scene:

**What is this? Kill it with fire!**

## IN CONCLUSION

It is rather difficult to watch *Yung Rapunxel* without being slightly annoyed and disturbed by it. Many "edgy" Illuminati videos indeed leave viewers with a "wrong" and "uneasy" gut feeling because they tend to tap into negative energy. Judging by *Yung Rapunxel's* YouTube "likes" and "dislikes", this video is definitely not a fan favorite – and I'm guessing that those in charge were kind of expecting that response. But yet, it's there, as if to say that the Agenda is more important than the artist. Her Interscope Records label-mate Lady Gaga also released disturbing Illuminati-fueled videos and in doing so alienated a lot of her fan base who didn't relate to that crap. But, once again, the Agenda is more important than the artist. If people get tired of an artist, another one will get signed and push the same thing.

Some might say: *"LOL Azealia be trollin yall consparacy peeps with that Illumanaty shyt!"*. That's what I've been told countless times about Gaga, Ke$ha, Rihanna and many

others. Those who attempt to rationalize this strong current claim that these artists are doing it on purpose to get sites like Vigilant Citizen riled up. Does it make sense that all of the biggest stars in the world, with the million dollar machine backing them, are gearing their entire product towards "trolling" a few Internet websites in order to MAYBE get mentioned by them? That doesn't make sense. The fact is: The music industry is used by the powers that be to indoctrinate young people and push a specific Agenda. And if a rapper jumping around in front of a pyramid, All-Seeing Eyes and owls and submitting to an oppressive police force is not enough to convince you, then I guess nothing will.

# MTV VMAS 2013: IT WAS ABOUT MILEY CYRUS TAKING THE FALL

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**The 2013 edition of the VMAs was not about music. It wasn't even about the symbolism I've described in past years. It was basically MTV saying: "There is nothing to celebrate in pop music this year, here's an awkward, cringe-worthy display of everything that is wrong in the entertainment industry".**

I've written extensive articles about past VMA awards because they were filled with occult symbolism and messages. This year, not so much. It was about promoting major artists and their newest albums. But mostly, it was about providing a "shocking" moment that would get mass media talking for days. Miley Cyrus provided it.

## MILEY CYRUS: THE INDUSTRY SLAVE CHOSEN TO TAKE THE FALL

Miley Cyrus' display at the VMAs was qualified by many as "trashy" and "embarrassing". It was indeed a strange sight to see. It was as if she was doing it on purpose to embarrass herself. Well, here's a moment of clarity: It WAS done on purpose and, more so, it was ALL staged. People commenting on Miley Cyrus appear to forget one, massive detail: There is an enormous marketing machine behind Miley Cyrus and there always was.

**Miley's image has been heavily marketed by Disney since the days she took on the role of Hannah Montana – a girl who (appropriately enough) had a stage alter persona, with a different wig. Hannah Montana products often had butterflies on them, a slick reminder of how she was a Disney programming slave.**

Until 2013, Miley was signed with Hollywood Records, a record label that was founded by Michael Eisner, the CEO of Disney. Hollywood Records also owns other child stars such as Demi Lovato, Selena Gomez, and the Jonas Brothers. Every artist in the record label's stable has a carefully crafted image to be marketed to its target public. Miley is now working with Britney Spears' ex-manager Larry Rudolph and signed with RCA records – one of the biggest music labels in the world that owns the likes of Justin Timberlake, Britney Spears, and Ke$ha.

As a product of Mickey Mouse programming, Miley underwent a classic "good girl gone bad" treatment. Once a good, wholesome daddy's girl, Miley has turned into a bratty freak who keeps sticking out her tongue and twerking for no

reason. While most people are probably tsking at Miley, they do not realize that this whole thing coincided with the release of her new album and that it was all ordered by her handlers. In other words, she was selected and programmed to be this year's main example of a "good girl gone bad", a process the occult elite wants the public to constantly witness. They want the masses to see innocence and wholesomeness turn into sleaze and trash. They want pop culture and the youth, in general, follow the same process. While alchemy is about turning stone into gold, the masses are made to witness the opposite process.

Miley's VMA performance is about a child star who was beloved by millions of young people showing what the industry has done to her. It is about shattering the innocence of her fans by having them witness her metamorphosis into one giant sex-obsessed caricature. I'm using the word caricature because it is safe to say that Miley was not 100% herself during the VMA's. Her demeanor was characteristic of a Beta programming slave who had the switch turned "on". It was, however, not only about being overtly provocative. It was also (and mostly) about being annoying and embarrassing herself – as if it was a sick, humiliating ritual. Dressed and styled to look like a bratty child, jumping around with giant teddy bears, Miley's performance was all about getting a negative reaction from the public while continuing the ongoing agenda of denaturing everything that is related to childhood.

Things got even stranger when Robin Thicke came out to perform *Blurred Lines*. As its name somewhat stipulates, that song blurs the line between being a flirty and all-out creepy. Its video has a strange handler-slave vibe, where Robin, Pharell, and T.I. are all sharply dressed while the women dancing around them are completely naked … and being sung lines such as "You're an animal".

**While "Blurred Lines" appears to be nothing more than a "fun and video", the fact that the singers are fully dressed while the models are completely naked denotes a strong relationship of dominance. Forcing slaves to be naked while the masters are dressed is a classic psychological ploy to make slaves feel powerless, vulnerable and inferior.**

It is therefore not a coincidence that Miley sang this particular song during the VMAs. Her whole act goes with the spirit of the song and, like in the video, there's a handler/slave relationship going on in during the performance.

**During "Blurred Lines" Miley acted like a true Beta programming slave – while Robin acted as a handler. His strange suit featured a dualistic pattern that is used during the programming actual MK slaves. There was also something strange about seeing a 20-year-old girl (dressed to look younger) rubbing herself on this 36-year-old (married) man.**

As Miley was going crazy on stage, shots of the audience revealed how it was not amused. Facial expressions were ranging from shock to despair to "WTF". One could almost feel the hate emanating from the room – and the entire nation – while she was performing. And that is what "they" (Miley's handlers) were gunning for. Miley was primed and set up to take that fall. Miley was even ridiculed during the intro of her own performance. The MTV awards needed its trademark "shock" moment and the industry needed its "sacrificial lamb" to keep its sick, occult, MK-Ultra system going.

The one-eyed pedo-bear shirt she had on told her entire story.

**The one-eyed, wasted pedo-bear basically told the world who was behind this staged "false flag event".**

While the "controversy" around Miley might help her sell more records for a while, the ongoing public humiliation that is forced on her by her handlers will most likely lead to some kind of meltdown in the future. In an article published in 2011, Miley's father Billy Ray Cyrus stated that her handlers (that's the word he used) cut him out of the loop and told him to "mind his business". Like other industry slaves, Miley has no contact with her family. In the interview, Billy Ray added that "Satan was attacking his family" that he was afraid to see her go down the same tragic path as Anna Nicole Smith (a Beta Kitten slave) and Michael Jackson (killed by the industry).

This performance and the public backlash that followed is proof of the tight control the industry has on its slaves. I am pretty sure that, deep down inside, Miley knew that this is all

ridiculous and embarrassing. But there's nothing she can do about it.

## LADY GAGA

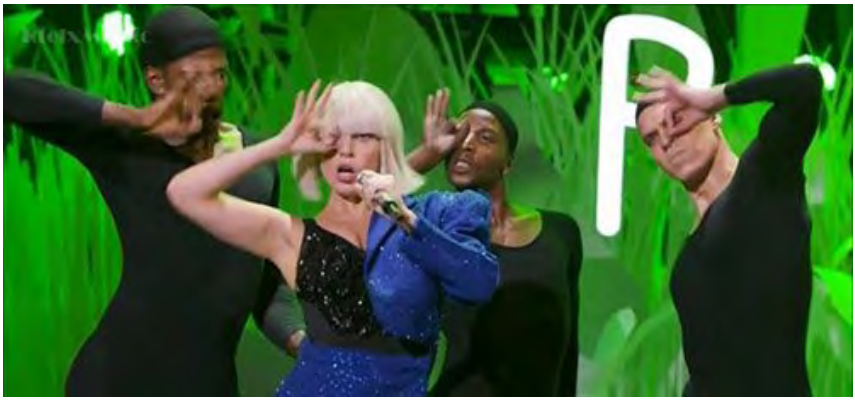
There wasn't much more to the VMAs this year. I can imagine MTV execs telling Justin Timberlake's people:

– What song will Justin perform?
– His latest single.
– That's not enough. We've got a lot of dead time to fill here.
– How many songs do you want him to sing?
– ALL OF THEM.
– Huh?
– Make him sing EVERY DAMN SINGLE he ever recorded. Bring back goddamn NSYNC if you have to. We've got a whole of free time to fill here.
– Um, OK.

But seriously, other than Miley Cyrus, Lady Gaga also got a little attention. Her new single *Applause* is basically a continuation of her "Fame Monster" theme where she's a performer that desperately seeks attention and fame. Gaga is ready to do anything to get it, even if that means doing the elite's bidding and throwing around its symbols.

**Gaga began her performance with her head inside a white square – as if saying that she's a "blank canvas". She is ready to be painted in any way possible to get applause.**

We quickly see who "paints" Gaga.



**During her first verse, Gaga wears the wig she had in the videos from her first album such as Paparazzi (read the article about it here). She does the one-eye thing to make sure you know that her blank canvas was filled with the Illuminati Agenda.**

**During the second verse, she wears the wig she had in the video "Telephone" – the video was about MK programming and killing civilians … remember? She does the one-eye thing again so you know that was also part of the Illuminati Agenda.**

**In the last part of her performance, Gaga unveils her last “persona” – an embodiment of the goddess Venus as depicted in “The Birth of Venus” by Botticelli.**

**Why did Gaga embody Venus? The association between the planet Venus and lust goes back thousands of years – since the times of Ishtar, the Babylonian goddess of lust who was associated with Venus.**

Gaga spent the rest of the VMAs as Venus, basically sitting there in a thong, letting people know that she is now Venus, goddess of lust. There is also a second, occult level to the importance of Venus in occult mysteries.

> "As the morning star, Venus is visible before sunrise, and as the evening star it shines forth immediately after sunset. Because of these qualities, a number of names have been given to it by the ancients. Being visible in the sky at sunset, it was called vesper, and as it arose before the sun, it was called the false light, the star of the morning, or Lucifer, which means the light-bearer. Because of this relation to the sun, the planet was also referred to as Venus, Astarte, Aphrodite, Isis, and The Mother of the Gods."
> – Manly P. Hall, The Secret Teachings of All Ages

The "Mother Monster" is apparently now the "Mother Goddess". Gaga's performance was, in short, a tribute to her

past personas, and the “birth” of a new one – one that fits with the mythology and symbolism of the occult elite.

## IN CONCLUSION

While mass media backlash against Miley Cyrus is solely directed at Miley Cyrus, the big picture is completely being missed (or ignored). If “observers” and “critics” took their faces out of her bony behind and took a step back, they would maybe see what is truly happening: Miley Cyrus is, more than ever, owned and controlled by an enormous machine. Her image, her music, and her performance are fully determined by her handlers. For some sick reason, she was chosen this year to embarrass herself and to traumatize all of the young people who grew up watching her. Miley was offered as a “sacrifice” to the public while adding to the complete breakdown of popular culture. Her performance was choreographed and staged to be as annoying and distasteful as possible. From the bratty hair to the unflattering outfit, to the constant sticking out of the tongue, to the obsession with “twerking” without having the physical attributes to pull it off … it was all planned to piss the world off.

While the masses are laughing and pointing at Miley Cyrus, those who handle her are laughing and pointing at the masses … because they’re falling right into this sick humiliation process. While I am not looking to add to the Miley Cyrus noise, someone needs to say it: She’s a puppet and we need to look at those who are pulling the strings. We also need to look at what they are doing to people such as Miley Cyrus and, more importantly, to our youth in general. This is not about a single girl who lost her way, it is about a system making the world lose its way.

## A-JAX AND LADIES' CODE: TWO BLATANT EXAMPLES OF MIND CONTROL CULTURE IN K-POP

**Illuminati mind control symbolism does not only exist in the Western world. In Asia, the widely popular K-Pop scene is also replete with the same imagery. We'll look at the symbolism of A-JAX's "Insane" and Ladies' Code "Hate You", two blatant examples that prove the elite's symbolism is truly international.**

K-Pop (pop music from South Korea) has garnered an incredible following across the world as its machine keeps creating new boy and girl bands and music videos that become instant YouTube hits. The "Korean wave" has hit not only Asia, but also Latin America, Northeast India, the Middle East, and North Africa. However, while K-Pop appears to have become somewhat of an alternative to Western pop culture, it is not exempt from the Illuminati symbolism and the Agenda found in Western pop. In fact, the symbolism is often more blatant and in-your-face with K-Pop videos, causing me to ask: Is K-Pop truly an alternative to Western pop or just an effective way for the elite to get its message across in Asia?

A quick look at K-Pop videos such as A-JAX's "Insane" and Ladies' Code "Hate You" is all it takes to realize that mind control symbolism is as heavily pushed in K-Pop than it is in the West. In fact, both of these videos basically read like an MK-101 manual, using all of the symbols associated with it and portraying the stars as slaves. K-Pop has effectively become another outlet for the elite to promote its "mind

control culture", even alluding to its sadistic practices in stylish videos aimed at young (and unaware) people. (For more information mind control, read the article Origins and Techniques of Monarch Mind Control.) Let's look at the videos and see how they fit right in with the MK Agenda that is also pushed in the Western world.

## A-JAX'S "INSANE"

A-JAX is one of these K-Pop "idol" boy bands that were completely created by a record label and reality TV. Their video "Insane" contains all of the hallmarks of MK symbolism. Furthermore, it clearly depicts the singers as mind-controlled slaves who are hypnotized in a mental institution and dissociate to a world full of MK symbolism. How much clearer can it get?

The video takes place in a mental institution room, where the band members held there are constantly hypnotized by creepy doctors. Throughout the video, the members dissociate to an alternate world while physically staying in the room. Causing a slave to dissociate is the basic premise of Monarch mind control and the video clearly refers to this. Why expose children to this sick practice? Because it is part of the elite's Agenda.

**The singer is in a room and hypnotized by a handler. Throughout the video, the clock displays random times, probably emphasize the fact that MK slaves lose all sense of time. Above the singer is a Baphomet head (we do not fully see it in this shot). This symbolic figure is an anchor point for the slave's alternate worlds.**

**The video completely conforms to the "codes" of MK culture: Here, the slave's dissociation is represented by "going through the looking glass".**

As seen in previous articles, "going through the looking glass"

is the classic symbol for dissociating from reality. It was taken from *Alice in Wonderland*, a story that is used as a tool to program slaves.

When the slave goes through the mirror, he enters his "internal world" as programmed by his handler.

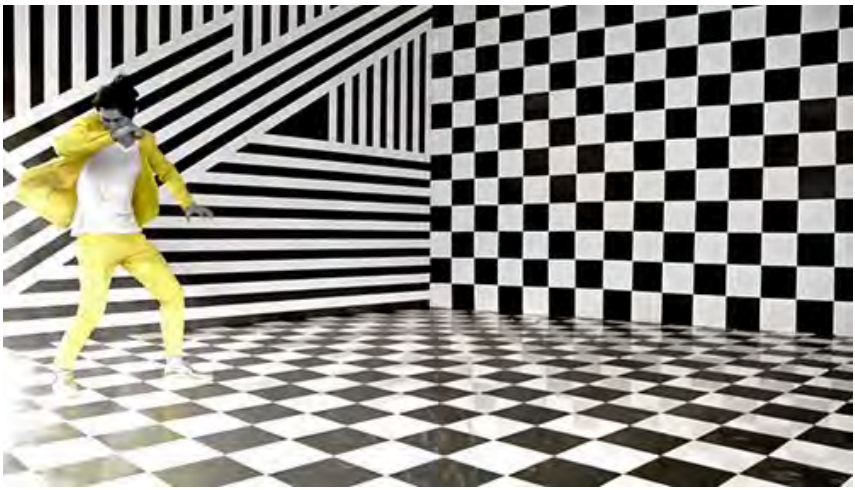
**In one scene, the "inner psyche" is represented by a room full of mirrors.**

Those behind the making of the video appear to have a good knowledge of Monarch programming because this is exactly how the internal world of Monarch slaves is made to be.

> "In programming Monarch slaves, mirrors are used a great deal. Within the Monarch slave's mind, countless mirror images are made. The slave sees thousands of mirrors everywhere in their mind."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

**The concept of hall of mirrors to represent a slave's mind is often used in MK-themed media such as Katy Perry's "Wide Awake" (read the article about it here).**

The slaves then go through another mirror to end up in another VERY symbolic scene: A room that solely consists of dualistic black and white patterns.

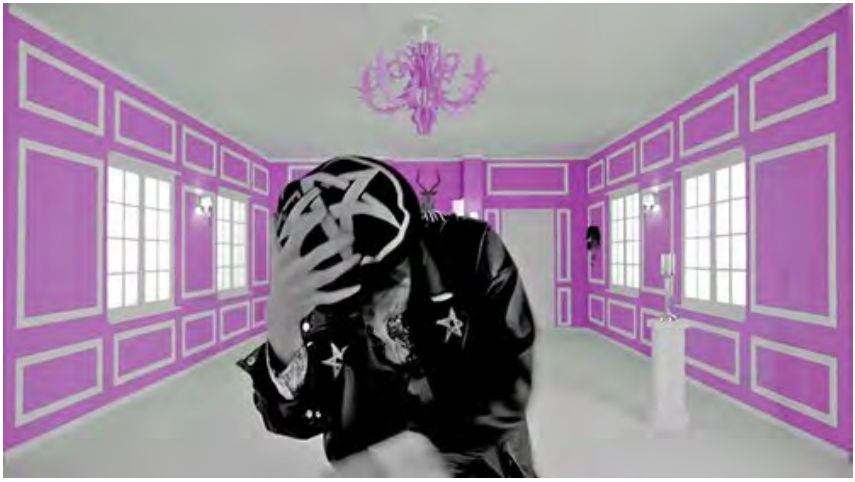


**The pattern of this room was not randomly chosen: Dualistic patterns are used to program/hypnotize MK slaves.**

**This painting by Monarch slave survivor Kim Noble (read the article about her here) clearly shows the importance of the pattern in MK programming. The similarities between the music video and this painting are too striking to ignore.**

The video clearly shows that the scenes of dissociation are happening in the slave's mind.

**After seeing this guy in the checkerboard room with wind blowing at him, we see him in the hospital room facing a fan, implying that he is physically in the institution but that his mind has completely dissociated.**

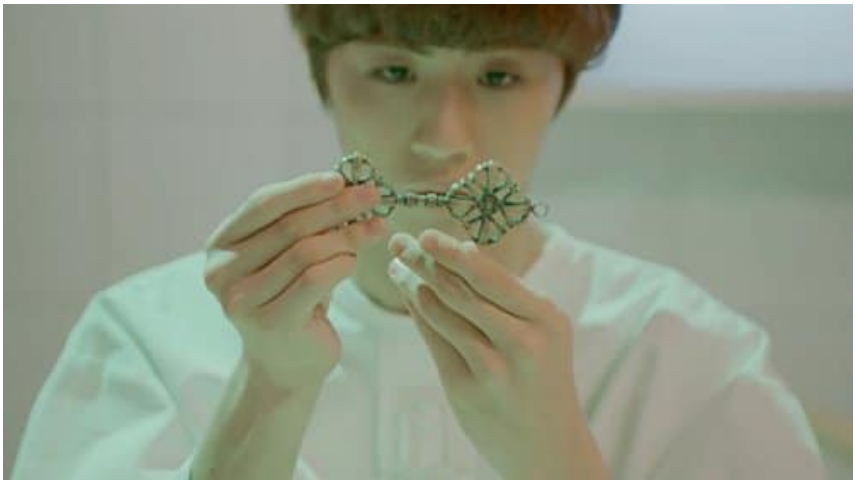


**This singer has dissociated to another room. There are pentagrams all over his clothes. Combined with the Baphomet head behind him, this scene refers to the black magic rituals that happen during the slaves' programming.**

**At one point, the Baphomet-head's eyeballs creepily turn towards the viewers, emphasizing its importance and letting you know that "it is watching you".**

**What kind of institution room has a Baphomet head right above the patient's bed while he's being hypnotized? A mind control programming site … nowhere else.**

**Close-ups of the video camera tell the viewers that these A-JAX guys are not simply "Insane", they are being monitored and controlled by their handlers.**



**The slave holds the "key to his psyche" but, as we can see here, it consists of two rear ends with no key, hinting to the fact that slaves do not own the key to their own mind.**

All of this leads to the ultimate goal of Monarch programming: The fracturing of the core persona and the creation of new ones.

**The multiplication of the slave into new personas.**

Almost every single frame of “Insane” is filled with imagery associated with and used in MK programming. While the song is about them being “insane”, we clearly see that there is a lot more going on there. The singers are actively being hypnotized, monitored and controlled to dissociate from reality. Combined with occult symbolism, the video gives a complete picture of what MK culture is all about.

## LADIES’ CODE “HATE YOU”

Reading the title of the song and a translation of the lyrics, most people would believe that “Hate You” is about a girl that hates her boyfriend but cannot leave him. However, the imagery of the video communicates something a lot more disturbing. There are absolutely no references to a love relationship in the video but plenty of references to another kind of relationship: One between an MK slave and her handler. Not only is the video replete with the basic symbolism we’ve seen in previous articles, it symbolically portrays the sick relationship between programmed slaves and a sadistic handler.

**The girl is sitting in a room full of dolls (which represent the slave's alter personas). On the wall are tally marks used by prisoners to count days behind bars. We, therefore, understand that the girl is "confined" and held there against her will. For a split second, the image of a caterpillar appears on screen.**

**Immediately after, the image of a butterfly appears on screen – the symbol of Monarch (a type of butterfly) programming.**

When we combine the dolls, the tally marks and the butterfly, we obtain a clear reference to Monarch programming.

> “The name MONARCH is not necessarily defined within the context of royal nobility, but rather refers to the monarch butterfly.
>
> When a person is undergoing trauma induced by electroshock, a feeling of light-headedness is evidenced; as if one is floating or fluttering like a butterfly. There is also a symbolic representation pertaining to the transformation or metamorphosis of this beautiful insect: from a caterpillar to a cocoon (dormancy, inactivity), to a butterfly (new creation) which will return to its point of origin. Such is the migratory pattern that makes this species unique.”
> – Ron Patton, Project Monarch

While the two above frames are pure mind control imagery, the rest of the video makes everything clearer regarding its true meaning.

**Here the singer innocently (yet creepily) plays with a marionette.**

**She then becomes the marionette, controlled by unseen hands – a classic way of depicting an MK slave.**

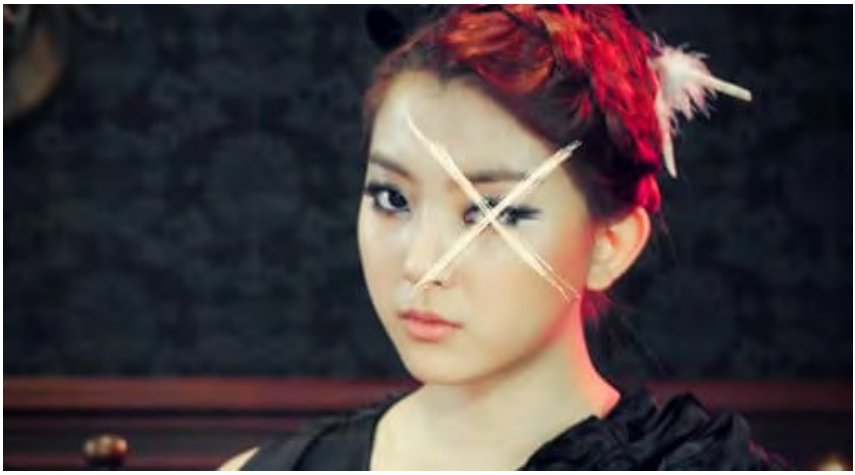
The other singers appear in similar scenes. First, they play the role of the handler, then the slave.

**The singer holds the doll in a forceful, restrictive way.**

She is then held herself by unseen handlers.

This singer gives the doll a cruel and unusual punishment: she burns one of its eyes using a magnifying glass.

**We then see her with an eye patch, implying that she got the same treatment and that she is a slave herself. Also, this is a slick way of flashing the unavoidable one-eye sign.**



**Speaking of the unavoidable one-eye sign, here it is again.**

**In this scene, the two singers are sitting behind a plate full of dolls that were torn apart. This is a symbol used to represent powerless and fragmented MK slaves. Like in A-JAX's video, there's a horned figure "presiding" over the scene.**

**This singer is strategically placed in front of the horns, making them appear as if they were sticking out of her head. This indicates that she is playing an MK handler. Here, she is holding a doll's head while brushing its hair.**

**For a split second, the image of a Baphomet-like skull flashes on her face, emphasizing the fact that these horns are not there for random reasons.**

**She then holds the doll's hair, confirming that she was a handler basically torturing (scalping) a slave represented by the doll.**

**A slave literally bound to her handler.**

As a large number of screenshots taken from this video suggests, “Hate You” is pretty much a non-stop compilation of Monarch programming imagery. The members of Ladies’ Code are made to play the role of handlers and slaves, symbolically recreating some of the horrendous torture actual slaves have to live through. The chorus, which repeats “I hate you” three times to end with “but I love you”, can be interpreted as MK who despise their sadistic handlers, but that are nevertheless programmed into feeling something resembling love towards them. Sick? Yes.

## IN CONCLUSION

If you’re a regular reader of this site, you can by now easily recognize the specific set of symbols that are used by the occult elite its promote MK culture. Those who are part of the Monarch programming system have created a disturbing culture surrounding it, complete with esthetics and symbols that are now omnipresent in mass media. All of this is packaged with catchy tunes and good-looking performers, which causes young people to subliminally associate this culture with positive feelings, even making it fashionable.

As the above videos prove, this is all becoming increasingly blatant and interpreting these videos through the mind-control lens is almost impossible.

While the mind-control culture appears to have originated in the United States, the exact same set of symbols and meanings are also present in the booming South Korean pop scene. The fact that this is happening proves two things: First, the set of symbols I describe in videos is NOT a result of coincidence. It is cohesive imagery that originates from Monarch mind control. Second, it is obvious that at the top of all music industries, whether it be in America, Europe or Asia, the same occult elite are promoting the same Agenda. Why does Baphomet have to be in all of these videos across the world? Because the horned head represents those in power, and those in power are not your locally elected politicians, but a global elite. Through these videos, you are being told what the elite believes in and the sick practices it engages in. Are people rebelling against this? No, quite to contrary, they are dancing to it and paying money to purchase it. I guess A-JAX aren't the only ones who are Insane.

## BRITNEY SPEARS' "WORK B*TCH" AND IGGY AZALEA'S "CHANGE YOUR LIFE": TWO VIDEOS CELEBRATING KITTEN PROGRAMMING

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**Britney Spears and Iggy Azalea were born on opposite sides of the world, but their videos "Work B*tch" and "Change Your Life" contain the same exact hidden meaning. Indeed, the symbolism of these videos are both celebrations of the mind control culture of the Illuminati entertainment industry, especially Kitten Programming.**

There are plenty of differences between Britney Spears and Iggy Azalea: Britney is from the U.S. while Iggy is from Australia; Britney is a veteran in the music business while Iggy is a newcomer; Britney sings pop while Iggy raps. Despite these surface differences, they both ultimately work for the same bosses who use their sex appeal to push the Illuminati Agenda. *Work B*tch* and *Change Your Life* were both released around the same time, they both take place in a "Las Vegas showgirl" context and they both convey the same exact twisted message: Being an industry Kitten is great because it will make you rich, famous and even powerful. Both videos are all about glamorizing the Mind-Control culture the occult elite revels in – although it is all about violent, disgusting and sadistic exploitation.

While on the surface, these videos appear to be about "empowerment" (I hate that word), they are actually celebrating the entertainment industry's exploitation of victims of Kitten programming. (If you've never heard of Mind Control or Kitten Programming, read this article first).

Let's look at the insidious symbolism of these videos.

## WORK B*TCH

When one knows about Britney Spears' actual living conditions and mental state in the past few years, watching *Work B*tch* becomes somewhat difficult, as its message is ironic in the saddest way possible. In my several articles on Britney, I have described how, since her meltdown, she has become a literal slave, heavily medicated and with absolutely no power over her career, finances or personal life. Britney has been living under the conservatorship of various handlers since 2008, meaning that, during all of these years, she has never gained back control of her life.

Considering these facts, the lyrics of *Work B*tch* become somewhat disturbing, as they appear to be words a pimp who says to his "employee". Or what a Beta Kitten handler would tell an MK slave (like Britney) …

> You wanna hot body
> You want a Bugatti
> You wanna Maserati
> You better work b*tch
> You want a Lamborghini
> Sip martinis
> Look hot in a bikini
> You better work b*tch
> You wanna live fancy
> Live in a big mansion
> Party in France
>
> You better work b*tch

In the song and video, Britney plays the role of the handler who is yelling stuff at her slaves … the same kind of stuff she is probably told on a daily basis. Like most of Britney's recent releases, the song is almost ridiculing her condition, as if her handlers are saying: "Look at what we're doing with her.

We're making her sing about her own captivity". To make things worse, Britney sings the song with a British accent. While, at first glance, this fact might be trivial, remember that in 2008, when Britney went through a gigantic meltdown, she was caught speaking with a British accent – a symptom of Multiple Personality Disorder, which is itself a symptom of Monarch Programming. Here's a 2008 article about the meltdown and her British accent:

> *Britney Spears Lapses Into a British Accent*
>
> Britney Spears has a new accessory to go with her pink wig: a British accent.
>
> In the last several weeks, Spears, 26, has been videotaped numerous times trading her Louisiana twang for U.K. inflections.
>
> "She had the English accent thing going the whole time" while shopping at Kitson last Thursday, according to a source. "It didn't stop."
>
> Even when angry, the accent appears. On an L.A. shopping trip to Macy's on Jan. 13, she screamed at the paparazzi, "Get out of my G—— face!" – in a British accent.
>
> So is it all in fun or has she flipped her pink wig?
>
> "When someone has dissociative identity disorder" – formerly known as multiple personality disorder – "each identity is split off from the other," says L.A. psychologist Renee A. Cohen, who is not treating Spears. "Each identity would have its own name, memories, behavioral traits and emotional characteristics."
>
> Cohen says the critical question is: "When Britney uses the British accent, or appears to take on another identity, does she know she's Britney Spears?"
>
> "Otherwise, she could simply be behaving this way for attention, for sympathy, or any other reason," adds Cohen. "It's foolish to attempt to diagnose her without a formal evaluation."

> One possible influence could be Spears's maternal grandmother, Lilian Bridges, who was originally from England.
>
> Also, Spears's new beau, photographer Adnan Ghalib, grew up in Birmingham, England.
>
> According to paparazzi who trail the singer around the clock, one thing is for sure: the pink wig means something's changing.
>
> "When she puts on the pink wig, you just know something crazy is about to happen," said one paparazzo.
>
> – Source: People.com

Knowing this fact, making Britney sing in a British accent is almost a code for showing that she's embodying another persona. She's an MK handler.

**In the video, Britney bosses around Beta Kitten slaves around (they even have kitten ears), whipping them into submission and calling them bitches. Knowing Britney's condition, this is all rather twisted**

**This scene defines the entire video. Britney is holding Beta Kittens on a leash, controlling them. She stands on an inverted pyramid, perhaps to highlight the fact that Britney is actually NOT at the top of the pyramid. She is actually at the bottom of it, not unlike these leashed kittens.**

Some might say: "That's an empowering video! Britney is being empowered! She empowers her fans by seeing her being so empowered!" Did I mention that I hate the word "empowered"? To empower means "to give power". Watching a video does not give you power. It actually accomplishes the exact opposite. Those who use the word "empowering" to describe a music video remind me of a Simpsons line about the word "proactive": *"Excuse me, but "proactive" and "paradigm"? Aren't these just buzzwords that dumb people use to sound important?"*.

Britney herself admitted that she was not "empowered" by the video. Shortly after the release of the video, Britney called a radio station and stated that she was pressured into its highly sexualized concept, something she wants to stop doing ever since she became a mother. However, as stated above, she has no power over her own life or work.

*Britney Spears implies she's being pressured to keep sexed-up image*

Is Britney Spears being pressured to be overly sexual? That's what the pop star implied during a radio interview.

> Spears told a Boston radio show that she wants to be more modest but she's pressured to maintain her sexy image. When discussing her latest music video for "Work Bitch," Spears said she made editors cut out a lot of the sexed-up scenes.
>
> "Oh my God we showed way more skin and did way more stuff for the video than what is actually there," she said. "I cut, like, out half the video because I am a mother and because, you know, I have children and it's hard to play sexy mom while you're, you know, being a pop star as well."
>
> The radio host then asked Spears straight out if she had people pushing her to shoot sexy scenes. She laughed and replied "Yes."
>
> She said in her ideal world, her image would be different.
>
> "A lot of sex goes in to what I do… But sometimes I would just like to bring it back to the old days when it was like one outfit through the whole video, and you're just dancing through the whole video, and there's not that much sex stuff going on and it's just about the dance."
>
> (…)
>
> – FOX News, Britney Spears implies she's being pressured to keep sexed-up image

Towards the end of the video, we see blindfolded mannequins being brought into the desert. They then explode.

**Blindfolded mannequins represent the state of mind controlled slaves. Blowing them up into body parts represent the fragmenting of a slave's psyche into several personas. This image is used in several videos including Beyonce's "Crazy".**

*Work B*tch* is, therefore, another tribute to Britney's own mind control status. While her situation is sad and disturbing, however, it doesn't stop new artists from following in her footsteps.

## CHANGE YOUR LIFE

Iggy Azalea is a rapper from Australia who moved to the United States at the age of 16. She soon got signed by Interscope Records and almost immediately embraced that sweet, sweet Illuminati symbolism.

**A butterfly hiding one eye: That's Illuminati symbolism 101.**

Iggy is now signed with Island Def Jam (also home to Rihanna, Kanye West, and many others) and her single *Change Your Life* confirms that she's there to push the Agenda.

Inspired by the movie Showgirls, *Change Your Life* depicts Iggy as a Vegas dancer and T.I. as a club owner. While this premise is simple, when ones understand the symbolism of the video, it becomes the story of a Beta Kitten being initiated in the Illuminati industry.

**The glass of this picture frame is shown broken at the beginning of the video for no apparent reason. This can represent the fractured personality of an MK slave. While not ALL broken glass represents fractured personalities, this image fits with the context of the rest of the video.**

**Iggy lays in bed with a baby tiger – a reference to Kitten Programming.**

As its title states, the song is about Iggy apparently being able to "change your life" – going from rags to riches and so forth. Here are the lyrics of the chorus:

> Imma change your life, Imma change it
> Imma change your life (life)
>
> Once you go great, you never go good
> You never go back, even if you could

I'll show you my way, I got that good-good
You never go back, even if you could

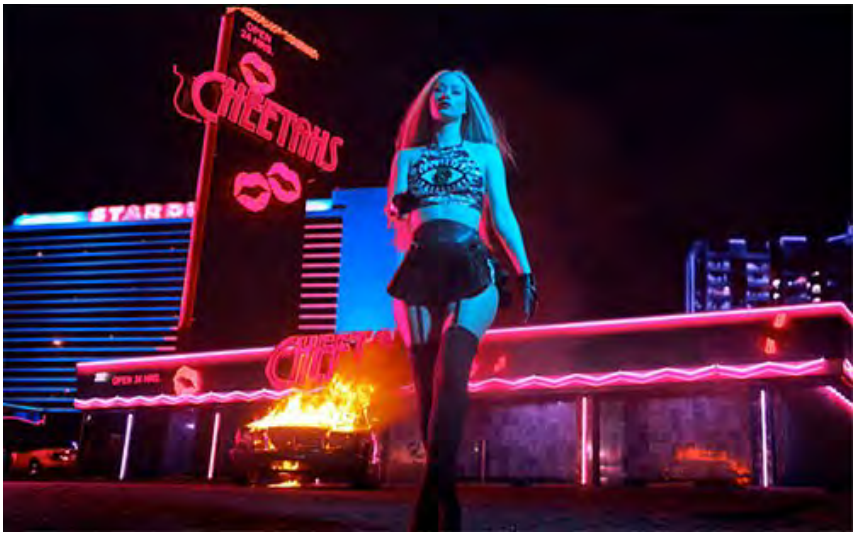
Have you ever wished your life would change?
Woke up and you lived your dreams
Baby I could help you make that change
I could show you how to do this thing

While these lyrics are as "empowering" as Britney's *Work B*tch*, the video depicts Iggy as a dancer who doesn't like her boss/pimp. In other words, she doesn't have power. Like Britney's song, it appears that the Illuminati is talking THROUGH Iggy, subtly letting young people know that "changing their lives" implies being exploited by the Illuminati industry. We once again see a twisted association between "making it big" and being an industry Beta kitten and, through symbolism, the video shows Iggy's initiation into the Illuminati industry.

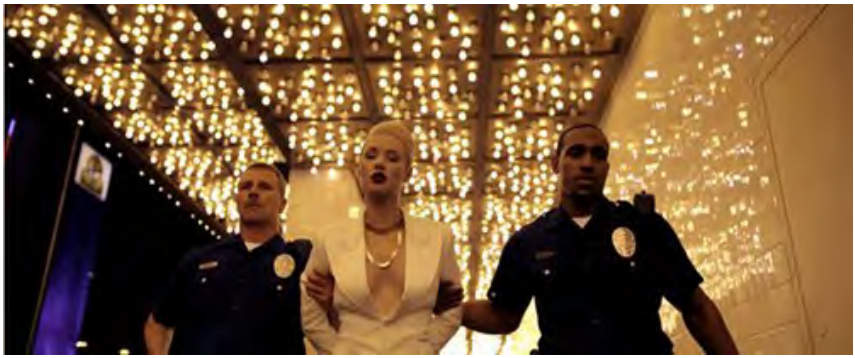
Although Iggy does not appear to like the club owner played by T.I., she nevertheless gets intimate with him on the hood of a car. Why? Because that's what Beta Kittens do. On a more esoteric level, she wears a red dress, the symbolic color of initiation.

**Is copulating with her boss/handler a requirement in order for her to "change her life"? Does this represent the ritual initiation into the Illuminati industry?**

After the encounter, we see a new Iggy in town.




**As if to denote her initiation, she is wearing a top featuring a big All-Seeing Eye. She stands in front of a club named Cheetah, which is another clear reference to Kitten Programming. She sets fire to a car (is it her boss'?) to represent the "burning" of her old life.**



**In a scene that is shown in parallel to the one above, Iggy is dressed in white and is arrested by the police. Did she get arrested because she lit that car on fire? If that's the case, why is she dressed differently and why is this scene playing at the same time as the one above (and not after)? In actuality, this scene can represent what happens after initiation in the industry: the "good girl" dressed in white "is taken away for good" while the Illuminati-girl dressed in black (with an All-Seeing eye) remains.**

Is that what Iggy means by "Once you go great, you never go good"? In the words of Iggy, once you're initiated: "You never go back, even if you could".

## IN CONCLUSION

Released around the same time, Britney's *Work B*tch* and Iggy's *Change Your Life* are similar in several ways: They both depict the artists as Vegas dancers, they are both drenched in Kitten Programming imagery, the lyrics are both written from the point of view of those controlling them and, more importantly, both have a pseudo-empowering message that revolves around the glorifying being an industry Beta Kitten.

Sadly, to "make it" in the Illuminati industry, stars must sell their bodies and give up their soul. This process is celebrated in these videos and sold to young girls around the world. Furthermore, as the MK symbolism of the videos subtly imply, these artists who "made it" are not in control of what's

happening – they're actually slaves to their owners. Britney Spears' life is probably the most transparent case of a pop star under heavy mind control. In a rare moment of clarity, Britney went on record and stated that *Work B*tch* went too far and was too sexual. However, she did it anyway … because Beta slaves do not call the shots in their own lives. What did Britney's handlers tell her when she was opposed working on that video? "You better work b*tch".

# THE 2014 GRAMMY AWARDS: STILL PUSHING THE ILLUMINATI AGENDA

**The 2014 Grammy Awards featured a black magic witchcraft ritual disguised as a Katy Perry performance. Surprised? You shouldn't be. This has been going on for years. We'll look at the Illuminati Agenda pushed in the 2014 Grammy Awards.**

This year's Grammy Awards apparently had something for everyone. While old-school rockers might have enjoyed seeing Paul McCartney, Ringo Starr, Willie Nelson and Metallica performing live, it is the current industry puppets who reach the youth. And it is their performances that are riddled with symbolism and messages. Unlike the older singers, the performances given by Beyoncé, Katy Perry, and even Macklemore, were not strictly about the music. Their performances were vehicles to push the Illuminati-sponsored Agenda.

For years, I've been stating that music awards ceremonies are a celebration of what the Illuminati industry stands for, as their choreographed format offers the industry an opportunity to imprint the collective mind with specific messages and symbolism. After each award season, I notice a growing number of people realizing that something is "off" with the music industry and that it promotes a specific set of values and attitudes. Is the public getting wiser or is it just all becoming too obvious to ignore? Whether the case may be, the show prompted people such as Former University of Alabama quarterback A.J. McCarron to tweet:

> Is it just me or are some of the Grammy performances so far

> seem to be really demonic?? Looks like there is a lot of evil in the world..
>
> — AJ McCarron (@10AJMcCarron) January 27, 2014

Even E! Online tweeted during the show:

> Um, did we just witness actual witchcraft during Katy Perry's #Grammys performance?
>
> — E! Online (@eonline) January 27, 2014

Let's look at the lowlights (a term I coined because that's pretty much what I do on this site) of the 2014 Grammy Awards.

## BEYONCÉ REPRESENTING BETA KITTENS

The awards began with Beyoncé singing the words:

> I've been drinking, I've been drinking
> I get filthy when that liquor get into me

> I've been thinking, I've been thinking
> Why can't I keep my fingers off it, baby?

From that point, we knew that these awards would probably not be child-friendly. Dressed in a leotard revealing most of her "bootyliciousness", Beyoncé's performance was as suggestive as the song's lyrics. This prompted many parents to complain about why this was televised at 8 pm, while children (many of whom look up to Beyoncé) are still awake. Others noted that if Miley Cyrus gave the same performance, there would probably be a violent revolution right about now.

Beyoncé's performance was, in fact, an accurate representation of her recently released "visual album", which contains a bunch of very suggestive videos. After watching that album, I can safely estimate that about 80% of the footage consists of close-ups of Beyoncé touching herself in a sensual matter. In fact, in this album, Beyoncé appears to play the role of a Beta Kitten that is programmed to be "on" all the time (if you don't know about Beta Programming, read this article). Some videos in Beyoncé's album contain Monarch programming symbolism.

**This scene of the video Partition is a true nod to Beta Kitten Programming. There are two Beyoncé's (representing split of personalities); They are behind bars (representing being an MK slave) and they are covered in animal prints (representing Kitten slaves in Illuminati symbolism).**

Beyoncé's Grammy performance is therefore in line with the main theme of her visual album – Beta Kitten programming. Televised at the very beginning of the awards, her performance is yet another instance an award show exposing millions of young minds to over-sexualization.

## KATY PERRY THE WITCH

The most blatant part of the awards was undoubtedly Katy Perry's performance, which was so blatant it even caused many "non-aware" viewers to be disturbed by its satanic undertones. The performance began with a sinister voice saying:

> "She casts spells from crystal balls. Invoking spirits. She put me in a trance."

Inside a crystal ball, Perry sings while four horned demon-like figures rise above her.

**Some of the sinister figures have Baphomet-like horns.**

Katy then gets out of the crystal ball moves around with her backup dancers, remotely controlling them as if they were under her spell.

**Seeing the performance, we quickly understand that the song is not about love but about being under occult possession.**

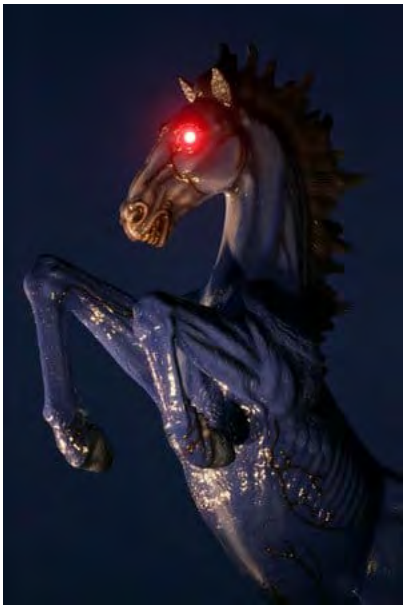
The chorus of the song basically reflects what happens to those accepting dark pacts … not unlike most of the successful people in the entertainment industry who were in the audience.

> So you wanna play with magic
> Boy you should know what you're fallin' for

Baby do you dare to do this
'Cause I'm comin' at you like a dark horse

Then Katy apparently summons a dark horse – is it a reference to the dark horse of the Apocalypse?

**The dark horse's musculature, bluish color, and glowing red eyes are strikingly similar to another horse seen on this site: The "devil horse" of the Denver International Airport.**



**This scary horse stands in front of the Denver International Airport – a place full of NWO symbolism (read the article about it here). Is the horse in Katy's performance a reference to the "demon horse" (that's what people in Denver call it) of the DIA?**

Katy then dances around a witch's broom-turned-stripper pole for a while. To complete the ritual, her backup dancers light up a circle of fire around her.

**Fire around Katy while the horned figures watch over her.**

**The glowing red cross on Perry's dress is very similar to the red cross of the Knights Templar.**

The Knights Templar were a medieval occult secret society that is considered to be the originator of Freemasonry, the Bavarian Illuminati and the keepers of the secrets of sex-magick as practiced by Crowley's O.T.O.. The Knights Templar were prosecuted due to their alleged worshiping of Baphomet and for practicing of witchcraft. Perry wearing

their cross is therefore very fitting. It also represents the occult elite's philosophy as a whole.

**The cover art of Dark Horse features an All-Seeing Eye at the top, signaling that this is sponsored by the occult elite. Also, the bird and the cage hint to the occult mind control elements of the song.**

In short, Katy Perry's performance is the reason why I call most awards ceremonies "mega-rituals".

## PROMOTING "MALEFICENT"

Continuing in the exact same vein as Perry's black magick-themed performance, the Grammy's were also used to promote the latest Disney movie "Maleficent".

**The movie will feature Angelina Jolie as the horned evil witch from Sleeping Beauty.**

The trailer shown at the ceremony featured the song "Once Upon a Dream" sung by Lana Del Rey – another figurehead for Beta Kitten Programming (see 98% of her music videos). Not unlike most of the Grammy's, this Disney movie appears to be aimed at young people, but there not-so-hidden dark undertones to it.

**In the trailer, we see Maleficent, dubbed "the Mistress of All Evil", placing a curse on baby Aurora. This is a good image to represent what mass media does to the youth.**

The trailer ends with Maleficent saying:

> "There is evil in this world. Hatred. And Revenge ... HAHAHAHAHAH!"

Whatever you say, Disney Corporation.

## THE CHURCH SERVICE

The awards then took an odd turn when Macklemore performed his pro-gay song "Same Love". The performance featured 33 couples (a symbolic Illuminati number) being wed by Queen Latifah. Right after, Madonna, the Grand Priestess of the music industry herself, came out to sing to her subjects.

**Holding a scepter, symbol of power, Madonna gives her Grand Priestess' blessings to the mass weddings.**

The performance took place in a mock-church, complete with a gospel choir, under which 33 couples were legally married. That is essentially what the Illuminati industry is trying to do: Become the new religion of the masses … complete with televised mega-rituals.

## IN CONCLUSION

As usual, the 2014 Grammy Awards rewarded the artists the industry wanted to reward and pushed the messages the Illuminati wanted to push. While many performances were simple and sober, those given by the most influential artists today were heavy in messages and imagery. From Beyoncé's Beta-Kitten performance to Katy Perry's black magick ritual, we once again saw that important events are almost always used to brainwash the youth and to steer it in a specific direction.

Why is it all about indoctrinating the youth? As Katy Perry's song says: "Cause once you're mine … There's no going back."

## KATY PERRY'S "DARK HORSE": ONE BIG, CHILDREN-FRIENDLY TRIBUTE TO THE ILLUMINATI

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**Katy Perry's "Dark Horse" is a fun and colorful video taking place in Ancient Egypt. However, behind the cartoonish style of the video, viewers are exposed to a great deal of symbolism of the occult elite and messages regarding its power. We'll look at the symbolism of "Dark Horse".**

Katy Perry is a gigantic pop star, mainly because her songs and videos appeal to teens and pre-teens while her sex-appeal captures the attention of the older crowd. This makes her a perfect tool to be used by the elite to communicate its messages and, as seen in previous articles about her, her songs and videos are fully used for that purpose. *Dark Horse,* however, is on a whole other level. It is pure, relentless, in-your-face Illuminati symbolism, interlaced with references to the elite's brand of black magic and mind control. Playing the role of "Katy-Patra", an Egyptian pharaoh reminiscent of ancient sex symbol Cleopatra, Katy Perry rules over her subjects the same way the occult elite rules over the world.

In my article on the 2014 Grammy Awards, I described Katy Perry's performance of *Dark Horse* as a black magick ritual disguised as a music performance. The video goes straight to the roots of this sorcery: Egyptian Black Magick, the original source that is tapped into by today's dark secret societies.

Before we look at the actual video, let's look at its trailer, which contains a few interesting elements.

**The trailer mentions a "magical Queen" in Egypt. We see the Queen sitting in front of her subjects, which are mind-controlled sex kittens.**

Then the trailer states that Kings would travel from "Brooklyn to Babylon" to meet her. Babylon, which was a real ancient metropolis located where Iraq is today, was ruled by various ancient empires and has long been an epicenter of the elite's black magic.

**The Eye of Horus, aka the All-Seeing Eye, inside a pyramid, the elite's favorite symbol. Prepare to see a WHOLE LOT of it in the music video.**

Let's look at the video.

## DARK HORSE

*Dark Horse* takes place in a colorful, child-friendly version of Ancient Egypt that's been "hip-hop-ized" about 15% to appeal to its target audience. Katy Perry plays the role of an evil, greedy, egotistical, despotic pharaoh named Katy-Patra who destroys men for their belongings. What a great lesson for girls under the age of 14. In a wider sense, Katy-Patra's rule represents the occult elite taking resources and power from nations (represented by the kings). What a great lesson for the rest of the world.

### Illuminati Pharaoh

Throughout the video, it is firmly established that Katy-Patra is an evil tyrant using black magic to control and destroy people while having a bunch of kitten slaves at her feet. Kind of like what the occult elite does. And of course, there are all kinds of blatant symbols that show her to be a representative of the Illuminati.

**The Eye of Horus stamped on her wig. Very classy.**

**Doing the One-Eye sign so it is clear what this all about.**

**Katy-Patra naked and surrounded by Egyptian gods.**

The above scenes tell plenty about the occult-elite influenced mythology of the video. Katy-Patra is looked upon by Anubis, the jackal-headed god of death, probably because she likes to kill people. Behind her is the falcon-headed god Horus wearing gold chains (to make him look "cool" to young, impressionable viewers). Notice that he only has one eye – a reference, once again, to the All-Seeing Eye of Horus. More importantly, Katy-Patra is surrounded by a golden snake, which probably refers to the evil Egyptian god Apep.

**Apep is an evil god in ancient Egyptian religion depicted as a snake/serpent and a dragon. He is the deification of darkness and chaos. He is the enemy of light, order, and truth (Ma'at). In the context of Katy-Patra's rule of general evil, her being surrounded by Apep is more than fitting. It also fits the Illuminati rule of power.**

Three 6 Mafia rapper Juicy J makes an appearance in the video and his entrance is pretty darn symbolic too. He literally emerges from some kind sarcophagus, which features the occult elite's favorite symbol in lieu of eyes: The Eye of Horus inside a triangle.

**The symbol on the eyes is not even Egyptian, it is purely Masonic. The symbolism in the entire video is not exclusively "Egyptian" but is the specific symbolism of the occult elite.**

On top of all of that symbolism, we must never forget another part of the Agenda: Exposing young people to hyper-sexualization.

**Although she's a powerful pharaoh, Katy-Patra always finds the time to do some pole-dancing on a stage marked with an Eye of Horus. She is also backed by her Kitten slaves – much like her young fans who imitate her, who she refers to as "Katycats"**

## KATY-PATRA'S SUITORS

The video is essentially about kings from other nations trying to wow Katy-Patra with amazing gifts. The first suitor offers her a gigantic diamond.

**The guys is all like "you want that diamond don't you". He is wearing an eye-patch, hiding one eye, indicating that he's another idiot that's trying to be down with the elite.**

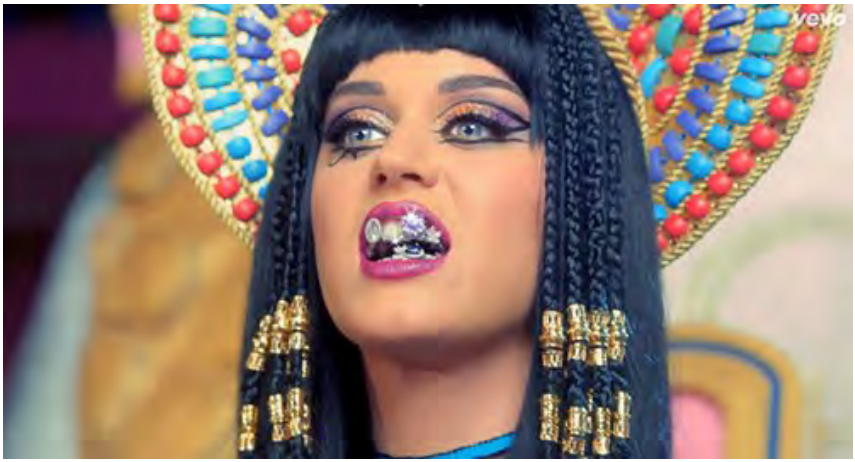
Katy-Patra immediately orders her kitten slaves to snatch that diamond from the suitor.

**Katy-Patra's examines the diamond through a big Eye of Horus thingie. There is, however, a problem: That Eye of Horus is NOT TRANSPARENT.**

The above image is symbolic for a few reasons: First, it tells the viewers that Katy-Patra plays the role of the occult elite in the video. Second, she CANNOT see through the Eye (it is opaque). She instead sees the diamond through the elite's "eyes", which are focused on greed, power, and material possessions. Finally, children who watch music videos need to be exposed to that one-eye sign all the time.

I could stop the video analysis here. What else do you truly need to know about the video? Katy Perry is looking at a big diamond using an Eye of Horus to hide one eye. This scene is a 100% continuation of about everything I've ever talked about on this site. And there it is again, right in our faces, in one of the world's most popular videos. Really, how can anyone think that all this symbolism is "just a coincidence"? Anyhow, back to the video.

**The eye-patched sap gets zapped by magic emerging from the eyes of Katy-Patra's throne. That's what you get for trying to suck up to Illuminati.**




**She then takes the guy's jewels and stuffs them in her mouth, giving herself the classic "greedy moron" look.**

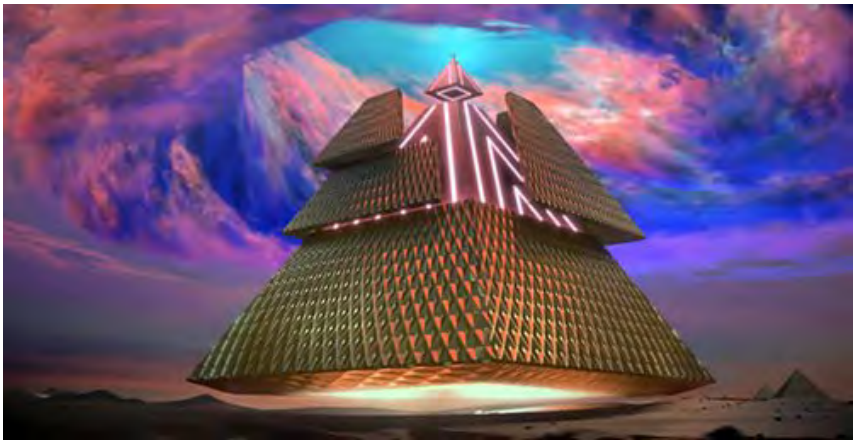
The next suitor tries to entice Katy-Patra's gluttony by offering her food.

**This guy offers Katy-Patra food the same way poor nations give up their resources to the global elite.**

Of course, things do not turn out great for that guy, either.

The last suitor brings what Katy-Patra really wants: Power.

**This guy has a big Illuminati symbol (i.e. not Egyptian) right between his nipples. He must have something extra good for Katy-Patra.**



**Katy-Patra receives a gigantic floating pyramid which hides, under a golden layer, an illuminated structure.**

Seeing this pyramid, Katy-Patra gets very excited because that's what she, and the elite, truly wants: Unlimited occult power over the world. The illuminated pyramid essentially represents the Illuminati's high-tech control over the world.

When Katy-Patra steps on top of the unfinished pyramid, she becomes imbued with crazy magical powers. She even grows wings.

**Standing on top of the Illuminati pyramid, Katy-Patra turns into a super-powerful tyrant. That's probably not a good thing. More importantly, she becomes a personification of the goddess Isis.**

**The goddess Isis is one of the most important figures in occult secret societies as she represents the key to the Mysteries.**

The video ends with Katy-Patra becoming a super-Illuminati

pharaoh … and everyone bows down to her … and the suitor turns into a chihuahua. The moral of the video? Illuminati.

## IN CONCLUSION

It is rather hard to believe that all of this Illuminati symbolism was packed into a video that only lasts 3 minutes and 40 seconds. It is even harder to believe that some people still cannot see the obvious pattern of symbols found in mass media that transcends artists, music genres, and even media outlets. Far from being random, these symbols have been used for centuries to represent the occult elite and they are now all over the place.

More than just flashing symbols, the video *Dark Horse* tells a darker story: the occult elite's insatiable greed for ultimate power while dismissing the petty rulers operating underneath it. Katy-Patra indeed takes resources from various kings of the world and then destroys them. In the end, she climbs on an Illuminati pyramid and turns into an unstoppable pharaoh imbued with magical powers. Could the brainwashing be more obvious?

In short, *Dark Horse* is Illuminati propaganda aimed at children, using bright colors and catchy hooks to subliminally teach them who rules the world and who controls the idols that they love and emulate. Of course, none of this is clearly spelled out. Instead, it comes at you through symbolism … like a dark horse.

# THE OCCULT MEANING OF LADY GAGA'S VIDEO "G.U.Y."

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**Lady Gaga's video for her song "G.U.Y." has a lot of viewers asking "What the heck did I just watch?" While at first, the video may appear to be a bunch of nonsensical and random imagery, as usual, there is meaning behind the images. And, as usual, it is in line with the occult elite's philosophy and mythology. In this article, we'll look at the esoteric meaning of Gaga's video "G.U.Y.".**

Lady Gaga has been around for awhile now (my first article about her was almost five years ago) and, although many have tired of her attention-seeking stunts, she still maintains a solid, and dedicated, fan base. Her video entitled *G.U.Y.* got her fans excited, but reading comments on YouTube, most of them openly don't get what is happening in the seven-minute production. And who can blame them? There are men in suits fighting with bows and arrows, there are the Real Housewives of Hollywood playing instruments, there's Michael Jackson being resuscitated, and there are Legos. This headache-inducing video that spans several songs nevertheless contains a linear and (somewhat) logical storyline and meaning. To truly understand it, however, one must be aware of the mythology invoked in Gaga's video (and her entire album) and the occult meaning behind it. Once these important connections are made, the rest begins to make a little more sense.

As is the case with most Lady Gaga videos, there are a few obvious pop culture references – which are profusely

commented on by music reviewers – but the underlying, fundamental story goes unnoticed, or at least unmentioned. Nonetheless, this story is steeped in the mythology that is upheld by the occult elite.

The sexually charged video premiered on NBC's show *Dateline* on March 22, right before a report about two teenage girls who were abducted and abused. Why did the video premiere on *Dateline*, of all shows – and why right before this kind of report? Maybe for the same reason, Gaga had a "vomit artist" vomit on her during her live performances at the recent SXSW: Her work often ends up promoting what she appears to be denouncing. In the case of the "vomit artist", under the guise of "being yourself" or whatever, she's actually glamorizing bulimia and all-around self-destruction.

**Millie Brown sticks her finger down her throat and vomit a green substance all over Gaga. Is this art or another way to mess up the minds of young girls?**

On this fitting note, let's look at Gaga's video *G.U.Y.*

## FALLEN ANGEL

The first scene of the video is quite enigmatic, clearly announcing that it is a Gaga flick, where the line between profound artistry and random nonsense is always difficult to define. It begins with a bunch of men in suits fighting in a field, grabbing at dollar bills. Then we see Lady Gaga on the ground with wings on her back.

**A fallen angel.**

Gaga is pierced by an arrow that was apparently shot by one of the suit guys who is holding a bow. Why was Gaga shot down? Do the men represent music industry scumbags? Maybe. One thing is for sure: Gaga was an angel flying in the sky, minding her own business, then was shot down, becoming a fallen angel. And who is the most important fallen angel in History? Lucifer, of course.

**The fall of Lucifer as depicted in John Milton's "Paradise Lost".**

While one could argue that Gaga playing the role of a fallen angel might not inherently imply that she's referring to Lucifer, a look at the symbolism later in the video strongly points towards it. Indeed, much of the video plays on the esoteric associations between Lucifer, Venus, and Ishtar, which I will cover a little further down.

Back in the video, a wounded Lucifer-Gaga gets up and walks towards civilization, ending up in front of the Hearst Castle. The location of the video is significant for several reasons. The castle was built by newspaper tycoon William Randolph Hearst, one of the most powerful and richest men in American history and the inspiration behind the film *Citizen Kane*. The mansion used to be a popular meeting point for Hollywood stars and the political elite. Like Gaga's work, the Hearst Castle combined entertainment and the occult elite.

Unsurprisingly, William Randolph Hearst was himself an important figure of the occult elite.

> "William Randolph Hearst was part of the Illuminati, he was part of the branch Illuminati — at what could be termed the 6th degree. William Randolph Hearst was totally into paganism. That is very obvious by a tour of his mansion in California which has been turned into a museum."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

> "Illuminatus William Randolph Hearst gave Anton LaVey some big help. His Avon Publishing published his Satanic Bible in 1969 (it was first released in Dec. '69). Since then it has reportedly gone through over 30 printings. LaVey's next book The Satanic Rituals also was published by Hearst Avon in 1972. It talks about the power that blood sacrifices give the magician. Hearst's papers also gave him publicity."
> – Ibid.

> "William Randolph Hearst Jr., was a 33 degree mason and a very powerful man in the media world."
> – B.Huldah, The JFK Files

> The newspaper tycoon William Randolph Hearst, a high-degree Illuminati initiate, funded his early "crusades". The Hearst mansion in California is furnished with hundreds of ancient Egyptian and other Near and Middle Eastern artefacts. Most of them are original and were shipped to the United States by Hearst at enormous expense.
>
> It was Hearst's support for Franklin Delano Roosevelt that won "FDR" the Democratic nomination and the presidency in 1933. Roosevelt, the wartime president, was one of the great Illuminati frontmen of the 20th century (see ...And The Truth Shall Set You Free). The Rockefellers, Witneys, and Vanderbilts, all Illuminati bloodline families, have funded other Graham "crusades".
> – David Icke, The Biggest Secret

Given Hearst's connection to the elite, it is of course not surprising that the Hearst castle was built with the occult

elite's mythology in mind – which is, in turn, the mythology Lady Gaga is always attempting to sell to the youth.

**Lucifer-Gaga arrives in front of the Hearst Castle and is greeted by hooded men.**

Of course, the two guardians of this Castle of the Occult Elite won't let Lucifer die like this. They get her inside the castle so she can get a ritual fit for a fallen angel.

## VENUS

When Gaga enters the castle, the song *Venus* begins. Gaga's entire album is centered around multiple representations of Venus (in the video for *Applause*, she is dressed as Venus as depicted in Botticelli's painting *The Birth of Venus*). In *G.U.Y*, the theme of Venus is still central in numerous symbolic ways, including its esoteric association with Lucifer.

Since ancient times, the planet Venus has been known as the Morning Star and the Evening Star. The Romans designated the morning aspect of Venus as Lucifer, meaning "light bringer". In the Bible, Lucifer, the angel cast out of the heavens, is also referred to as the morning star.

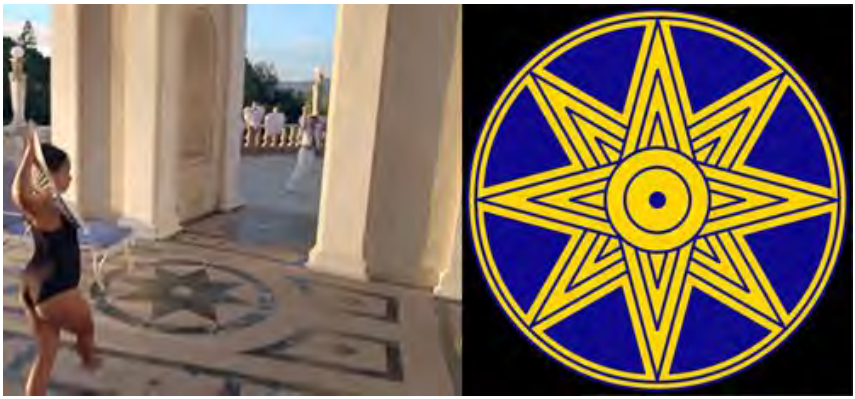
> "How you have fallen from heaven, morning star, son of the dawn! You have been cast down to the earth, you who once laid

low the nations”
– Isaiah 14:12, NIV

The association between Lucifer and Venus remains of the utmost importance in modern occultism.

> In the modern occultism of Madeline Montalban, Lucifer’s identification as the Morning Star (Venus) equates him with Lumiel, whom she regarded as the Archangel of Light, and among Satanists he is seen as the “Torch of Baphomet” and Azazel. However, in lesser-known Kabbalah lore, Lumiel was also described as an angel of the earth, though usually Sandalphon and Uriel are the only Archangels associated with the element of earth. In any case, Lumiel’s precise identity has always been controversial and many people, who tried to discover his true nature, eventually came to refer Lumiel as a “dark angel”.
> – Wikipedia entry for Lucifer

Therefore, Gaga playing the role of a fallen angel while a song named *Venus* plays in the background is far from being random. While the word Venus is repeated throughout the song, another important symbol appears on screen.



**While a dying Lucifer-Gaga is being carried by hooded men, the path to her “burial site” is paved with the symbol of the star of Ishtar.**

The eight-pointed Star of Ishtar has been mentioned several

times on this site as it is an important symbol in occult Mysteries. Ishtar is the Babylonian goddess of fertility, love, war, and sexuality and is considered to be the "divine personification of the planet Venus". This ancient Semitic symbol, therefore, completes the esoteric representation of the concept of Lucifer-Venus-Ishtar, a profound, mysterious and extremely important concept in the Mysteries of occult secret societies.

Why was the symbol of the star of Ishtar embedded on the floor of the Hearst Castle? As stated above, William Randolph Hearst was a 33rd degree Freemason and an Illuminatus who was highly knowledgeable in occult symbolism. The symbol of the star of Ishtar often appears on the floor of "occult-themed" buildings (see my articles on the Los Angeles Central Library and the Manitoba Legislative Building).

In this symbolically-charged setting, Gaga is taken to the castle's Neptune pool where a death ritual takes place.

**On Gaga is placed an arrangement of flowers and … Monarch butterflies. Is this a way of saying that Gaga's death and rebirth is done through Monarch Programming?**

## REBIRTH

After the death ritual, Gaga is reborn and greets Himeros, the god of sexual desire. Her hair is now platinum blonde and, from being an angel, Gaga is now all about sexuality. Does this represent the creation of the persona of Lady Gaga by the occult elite music business?

**After the rebirth, everything in the video turns to white and things become highly sexual.**

**While Gaga's rebirth is happening the Real Housewives of Beverly Hills make an appearance playing the role of the muses, daughters of Zeus. The fact that they clearly do not know how to play these instruments and that there's obviously no harp or cello in the actual song add to the fact that this is all about being fake, phony and plastic.**

**In this scene, Gaga has her head on a work created by the "lego artist" Nathan Sawaya. What a great way to show how Gaga's persona is artificially built and completely empty inside.**

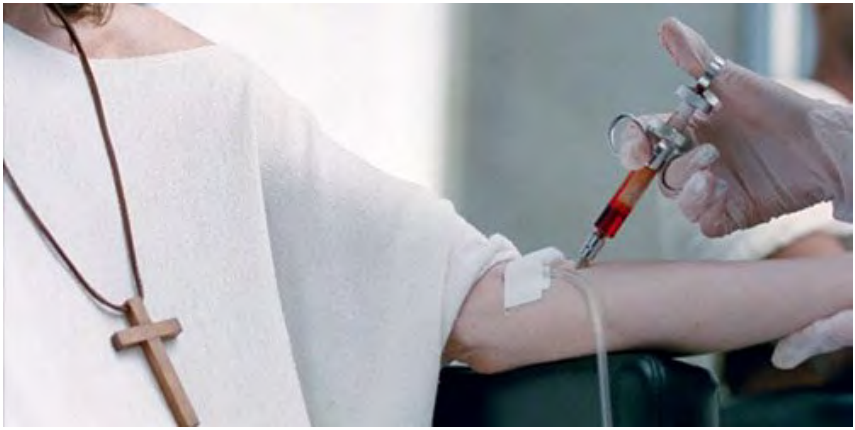
**Himeros was an Erotes – a collective of winged gods associated with love and lust. Here, Gaga's dancers play the role of various Erotes.**

**Here Gaga holds a lego apple with a bite taken from it which is a reference to the apple of the Garden of Eden. The apple was given by Lucifer and gave humans knowledge of good and evil. In occult Mysteries, Lucifer is viewed as a "savior" who gave humans the knowledge to become gods themselves.**

## REVENGE

While Gaga's rebirth seems to be all about love, she is also brewing a revenge master plan ... a very strange and disturbing master plan that involves a rather unholy science.

**Gaga enters a room containing four tombs connected to a computer. From them emerge Jesus Christ, Gandhi, and Michael Jackson.**



**Nurses then proceed to draw blood from each zombie, including Jesus, which is kind of not respectful.**

There are several things that do not make sense in this scene. One of them is: Why is Jesus even there? Isn't the whole point of his story is that he resurrected and ascended to heaven? Why is he even in a tomb? And why does Lady Gaga have access to it? I mean, according to Christianity, Jesus was not some "guy".

Anyhow, each one of these three figures is meant to represent a trait that should be present in Gaga's vision of the ultimate "guy". Interesting fact: All of these figures were killed by the "powers that be" in their time, after which their message and "aura" was used for all kinds of foul agendas. Also, you might have noticed that there are four tombs, but only three men are shown. According to the director (and the credits), the missing figure was John Lennon, but Gaga decided to remove him from the video. Interesting fact: Lennon was also assassinated (and most likely by an MK stooge).

**The blood is collected by nurses wearing stylized horns.**

Horns equal playing God and that's exactly what the horned nurses do.

**The horned nurses begin cloning a bunch of dudes wearing black suits.**

While the cloning is happening in the background, Gaga and friends dance very sexily. Playing God and cloning people using the blood of dead people is indeed very hot. If I saw Jesus-cloning going on, I'd also want to take off my shirt and dance feverishly.

Once Gaga's army of clones (strange way to represent her fans) is complete, she goes to the offices of the suited men who shot her down in the beginning of the video.

**From white, everything now switches to black. Gaga wears crow wings on her head. In Ancient Greece and other civilizations, crows were considered to be omens of death.**

**"Look at me, I'm a clone AND a douchebag." This what Lady Gaga-sponsored science produces.**

Gaga and her clone army storm the office building and Gaga force-feed some execs the blood of Jesus, Gandhi and Michael Jackson. I'm pretty sure that any one of these three figures would approve of Gaga's plan. Or maybe they'd be like "Hey Gaga, give me back my blood. What the hell is wrong with you?"

The video ends with an upsetting scene: Thousands of cloned

“guys” mindlessly leaving the Hearst Castle to annoy the world.

**This is how the elite sees consumers of popular culture: a bunch of brainless clones doing as they’re told. The clones emerge from the Hearst Castle (an occult elite hotspot), indicating that these clones are made the occult elite’s way.**

To sum up this video, Gaga begins as a fallen angel who got shot down from the heavens by greedy businessmen. She is then “initiated” inside a Hollywood-occult-elite castle where she is reborn as a lustful blonde goddess. She then quickly uses her powers to create an army of clones using blood from Jesus Christ, Gandhi and Michael Jackson. Yup.

## IN CONCLUSION

*G.U.Y.* is profoundly steeped in the elite’s symbolism and mythology. Shot at the Hearst Castle, a mansion built by a high-level Illuminatus, *G.U.Y.* tells viewers where the messages communicated in popular culture emerge from. The same way William Randolph Hearst manipulated public opinion with his brand of “yellow journalism”, today’s culture affects public opinion through pop stars.

The video starts with symbolism that is strongly Luciferian

– and Luciferianism is all about becoming gods. Then Gaga actually becomes a god and starts giving life to a new race of clones. Of course, all of those messages are coated with a large amount of “love” and sexiness to make them easy to digest for today’s average viewer.

In short, *G.U.Y.* is a typical Lady Gaga video. And like all typical Lady Gaga videos, while the story appears to be uplifting and “empowering” (man, I hate that word), its factory-created, mindless clones and occult Illuminati symbolism actually glorify elite repression and mass mind control.

… Kind of like having someone vomit on you to denounce bulimia.

## MILEY CYRUS RELEASES A NEW VIDEO WHILE UNDER "DOCTOR'S CARE" ... AND IT'S ABOUT MIND CONTROL

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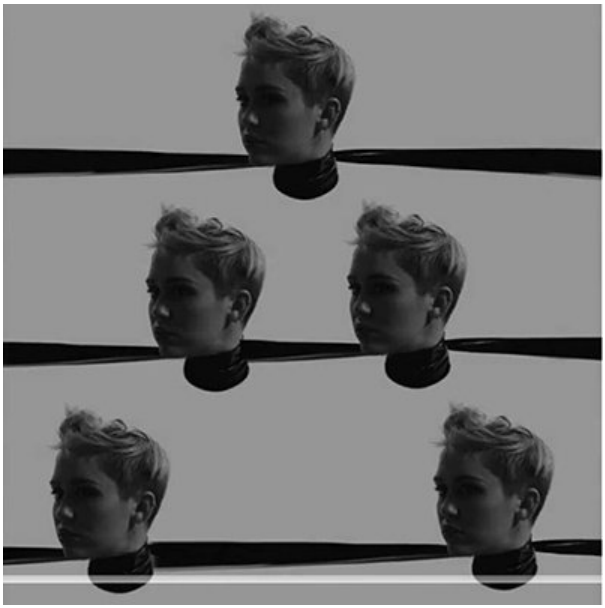
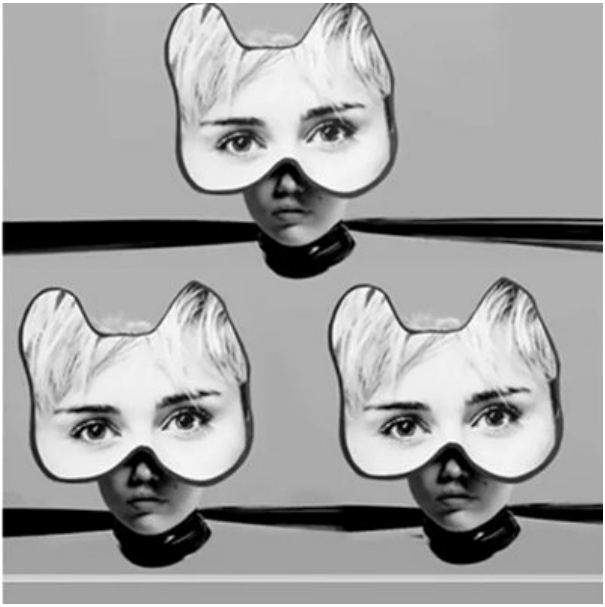
After being released from the hospital but still under “doctor’s care” – which is often code for “reprogramming” – Miley Cyrus released a video for the song *Tongue Tied*. The video is, coincidentally enough, riddled with mind control symbolism. While most sources describe the video as “being about bondage”, there is much more going on there. The song title itself suggests being speechless and confused – a state that MK slaves know all too well. It is, however, the visual symbolism packed in this short video that says it all: It is about Miley Cyrus, a representative of Sex Kitten Programming, being controlled, handled and plastered with Mind Control symbolism.

Judging by a great number of videos released in the past decade, taking part of bondage-themed videos appears to be the only option for young pop stars who want to be “edgy, artsy and mature”. The fact is, bondage-themed material is now common because it is an easy way to represent these stars’ state of sexual slavery as representatives of Kitten programming. The symbolism in *Tongue Tied* is yet another video linking bondage with Mind Control.



**Multiple body-less heads – one of the many scenes representing the creation of multiple personas.**



**On the heads appear kitten masks – representing Kitten Programming.**

**For a split second, we see masks bearing Mickey Mouse ears (a symbol representing MK programming). Also, one of the eyes of the mask is cut out – the classic "one-eye sign" of the Illuminati entertainment industry.**

**This image represents Miley in the music industry: Restrained, held by the neck by unseen people and her with hands tied behind her back.**

**Throughout the video, Miley is shown being divided and sliced-up, representing the fracturing of MK slaves' psyche. Added bonus: A tape hides one her eyes.**

**The video ends with a telling image: Miley acts surprised while not being able to see anything. She's wearing a mask with eyes on it that covers her true eyes. This pretty much represents the life of MK slaves.**

In short, the video is all about depicting Miley as being blind, controlled, confused and programmed. She cannot express what is happening to her because she is truly "tongue tied". Seeing Miley Cyrus being used as the Illuminati industry's favorite Kitten is painful to watch. All of the signs and patterns applied on other stars are being applied to her and, unfortunately, this will most likely lead to some kind of "breakdown" or downfall. While I hope she gets out of this mess, she's one of most tightly controlled pop stars out there.

## LINDSEY STIRLING'S "SHATTER ME" : A VIDEO ABOUT MONARCH PROGRAMMING

**Lindsey Stirling is not your typical pop star because, for one, she's a violinist. However, looking at the imagery of her video "Shatter Me", we realize that there is not much differentiating her from other pop acts: Her most successful single is indeed all about Monarch mind control. We'll look at the symbolism of "Shatter Me".**

*Shatter Me* is proof that the Illuminati Agenda is not only imposed on big-time mainstream acts, but also on artists who appeal to "niche" markets. Lindsey Stirling is a violinist and a dancer who became a YouTube sensation with over four million subscribers and 600 million total views. In 2010 she was a quarter-finalist on the show America's Got Talent, where she was known as the "hip-hop violinist". Stirling is involved with the LDS Church and was featured in their "I'm a Mormon" campaign. She was also asked to perform in other important events organized by the LDS Church.

In 2013, she signed with Lady Gaga's manager, Troy Carter, and released her second album, *Shatter Me*, in May 2014. The album reached the second position on the Billboard 200 and reached #1 in four categories: Top US digital album, top classical album, top dance/electronic album and top independent album.

Although Stirling is not a Lady Gaga-type artist, the symbolism of her video *Shatter Me* exploits the same themes

as Gaga: Monarch mind control. In fact, it is one of the most blatant Monarch-themed videos in recent memory as it taps into pretty much all of the symbolism associated with it. Also, beyond the flashing of images and symbols, the entire story of the video is actually the story of a Monarch victim subject to trauma and dissociating from reality. (If you have no idea what I'm talking about, please read the article Origins and Techniques of Monarch Mind Control). Let's look at the video.

## SHATTER ME

Although the song is said to be about liberating oneself from fear (or something like that), one simply needs to read the title of the song to get its true meaning. *Shatter Me* is about an outside force destroying one's true self, shattering it in multiple fragments like a broken mirror. When placed in the context of Monarch mind control, the meaning of the song becomes even more sinister.

The goal of a Monarch Programming handler is to cause trauma in a slave (through horrific means) that is so severe it causes the slave's brain to trigger a last-resort defense mechanism: Dissociating from reality. This then allows the handler to fragment the core personality of the slave and to program new alter-personas within it. Through specific imagery and symbolism, the video of *Shatter Me* describes this horrendous process. There is absolutely nothing new in the imagery used in *Shatter Me* as it was used in countless other Monarch Programming-themed works featured on this site, such as Katy Perry's *Wide Awake* and the movie *Labyrinth*.

### The Video

The video begins with a classic image used to represent an MK slave: A music box ballerina. The image of a spinning ballerina often appears in Monarch-themed works

mentioned on this site such as the movies *Black Swan* and *Hide and Seek*.

**Trapped inside a globe, representing the controlled environment of an MK slave, Lindsey spins on herself.**

While Lindsey is spinning and playing the violin, the singer Lzzy Hale is inside the "engine" of the music box, making sure it functions properly.

**Surrounded by spinning gears, Lzzy makes sure that the ballerina spins smoothly.**

The gear room represents the inside of Lindsey's head, the internal world of the MK slave. Lzzy represents her core persona, her true self, the one with all of her memories, experiences, thoughts, and emotions.

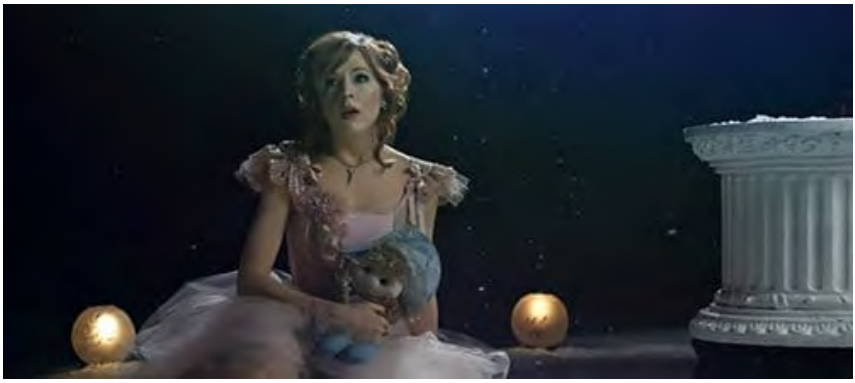
Like most MK slaves, Lindsey has moments where she realizes what is happening to her and attempts to break out from her programming.

**Lindsey attempts to free herself from her programming.**

She tries to free herself from the globe but ends up on the floor, and finds her mirror shattered.

**The symbol of the shattered mirror appears in almost every Monarch-themed video. It is often seen when the slave attempts to escape her programming. The broken mirror represents a point of no return as it is no longer possible for the slave to "go through the looking glass" back to reality.**

After the failed attempt to escape, programming resumes. Lindsey holds a doll (which was not there before), meaning that her handler is programming into her a new alter persona.



**Lindsey holds a doll, the symbol representing the creation of a new, artificially made persona.**

To make sure we understand that this is not simply a doll but a new persona, we see Lzzy, who is inside Lindsey's brain, creating a mechanical figure. We, therefore, understand that a new, mechanical, non-human persona will replace the core persona.

**As Lindsey is being programmed by her handler, Lzzy creates a mechanical doll inside her head.**

The video then lets us know that this is all about Monarch programming, and nothing else.

**As programming is in progress, a blue Monarch butterfly flies above the globe, making it clear that all of these visuals symbolically represent the trauma, abuse, and programming of an MK slave.**

**Lindsey, who is gradually losing touch with reality, sees a small Monarch butterfly flying past her.**

The butterfly then turns into a scary bat, which might represent her sadistic handler.

**The butterfly is actually a scary bat.**

MK slaves are so thoroughly drugged, confused, and manipulated that they sometimes end up viewing their abusers in a positive manner.

Then Lindsey literally shatters into pieces, representing the fragmenting of her core persona.

**This scene implies that the MK slave was subjected to trauma so intense that her psyche became fragmented.**

**At the same time, Lzzy, who is inside Lindsey's head, places the mechanical doll she created between two gears to disrupt its functioning. The alter persona created by the handler has finally taken over Lindsey's psyche.**

The video ends with a scene that appears positive and "liberating". However, given the context of the video, it is actually quite disturbing.

**At the end of the video, Lindsey is outside – meaning that she has totally dissociated from reality due to intense trauma.**

Although Lindsey appears to be free, she is clearly not. The fact that her mirror and doll are still there tells us that Lindsey is actually at the same physical place, but her mind has dissociated – the state in which the slave handler can complete programming.

At the very end of the video, a Monarch butterfly appears on screen, letting us know, once again, that this was all about Monarch Programming. In short, through seemingly poetic symbols, the video told the story of an MK slave that is isolated and confined, then subjected to trauma until the core persona has completely shattered. A new alter persona is then created and the slave completely loses touch with reality and her own core persona. That's pretty sad and grim … but what do you expect from a song entitled *Shatter Me*?

## IN CONCLUSION

In classic MK-style duplicity, *Shatter Me* is said to be about liberating oneself' from fear. but its symbolism communicates the exact opposite: The process of subjecting a slave to mind control. The video contains almost all of the symbolism associated with Monarch programming as described in numerous other articles on this site. Observing the music business as a whole, it is impossible not to see the pattern of recurring symbols appearing in similarly-themed videos.

Although Lindsey Stirling is not your typical, hyper-sexualized pop star, her video *Shatter Me* is proof that the Agenda seeks to reach people in all possible niches in order to create one, big, hegemonic, inescapable, MK culture. The same way Lindsey spins in a globe, watching butterflies passing by, we are surrounded by mass media, watching seductive images passing us by, not knowing they are actually ugly, vicious bats. It is up to us to (truly) shatter that globe of deceit and see reality for what it is.

# LADY GAGA'S LEAKED VIDEO "DO WHAT U WANT" FEATURING R. KELLY GLORIFIES ENTERTAINMENT INDUSTRY ABUSE

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There are so many things that are wrong with Lady Gaga's video *Do What U Want* that it boggles the mind. One can understand why the video was not released. On the other hand, why was it even shot? It was a horrible idea even before a single frame was captured on camera.

First, the song features R. Kelly. That's all I need to say. For those who don't know, he was accused of various offenses involving underage girls. In January, the Village Voice published a few articles describing R. Kelly's "stomach-churning" assaults, refreshing the memories of "fans" who seem to have forgotten his crimes.

> "Shot in the basement "playroom" of a house that Kelly owned in Chicago's Lakeview neighborhood, the video depicts a man resembling Kelly and a girl the *Sun-Times* identified (but never named) as having been 14 or 15 at the time. She is ordered to call the man "daddy"; she follows his directions to strike various poses and to open wide as he urinates in her mouth, and she's ordered to assume different positions as the two have sex. Four months later, the video resulted in the singer being indicted by the state of Illinois on 21 counts of making videos involving minors.
>
> Kelly's trial focused on narrow charges relating only to the video; he never was charged with statutory rape, despite dozens of civil lawsuits and out-of-court settlements with underage girls who claim they had sexual relationships with him that left them physically and emotionally damaged."
> – Village Voice, Why Are People Finally Paying Attention to R. Kelly's Many Crimes?

Fast forward to today, R. Kelly sings “Do what I want, do what I want with your body” over and over again. Later in the song, he sings “You’re the Marilyn, I’m the president”. As stated in my series of articles on Marilyn Monroe, she was a Beta programmed sex slave at the service of John F. Kennedy.

**In a bizarre performance at the AMA’s R. Kelly played the role of the President while Gaga was Marilyn Monroe, a mind-controlled Beta slave.**

To make things extra inappropriate, the video was directed by Terry Richardson, today’s most prominent celebrity photographer who was accused by several models of using his position in the industry to abuse them. Terry Richardson is a favorite figure of the occult entertainment industry, and, like R. Kelly, he was never convicted for his felonies. Why? Because the industry is all about preying on people, manipulating them, controlling them, abusing them, feeding off this energy and transmitting it to the masses. *Do What U Want* is basically a celebration of the disgusting culture prevailing in the entertainment industry. Lady Gaga, as usual, plays the role of the controlled victim, glamorizing the horrors inflicted on them.

**Terry Richardson appears in the video, photographing Gaga getting off on the headlines about her.**

Knowing the backgrounds of everyone involved, the premise of the video is rather sordid.

According to Page Six, R. Kelly plays the role of a predatory doctor who tells Gaga: "I'm putting you under, and when you wake up, you're going to be pregnant." R. Kelly is then seen reaching under Gaga's hospital sheets as she moans. He is heard saying "sounds like that medicine's starting to kick in", before she passes out on the operating table. Kelly is basically drugging her in order to abuse her. That's what is happening in the video. Then a bunch of nurses appear who take advantage of Gaga being sedated.

Gaga then asks Kelly if she'll ever be able to walk again – a reference to her real-life hip injury. He answers: "Yes, if you let me do whatever I want with your body".

Later in the video, vomit artist Millie Brown throws on her. Can't make this stuff up.

In short, video of *Do What U Want* was never released but it was actually made – and everyone involved knew what it was about. If accusations against Richardson did not gain

media attention in the past months, the video would have probably been released – and fed to young minds across the world. The video was nevertheless conveniently “leaked”, giving the song publicity through controversy and reaching the people it needed to reach.

## ROBIN THICKE'S VIDEO "GET HER BACK" OR HOW POP CULTURE KEEPS PROMOTING A CULTURE OF DEATH

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*Get Her Back* appears to be about Robin Thicke trying to win his wife back by being nice and apologetic. However, when one adds the imagery of the video into the mix, it becomes a creepy, disturbing tale of a stalker with violent and suicidal tendencies pathetically harassing an ex-lover … all laced with one-eyed Illuminati symbolism, of course.

Robin Thicke appears to have left the niche market of "blue-eyed soul" to become a mainstream music figure. Of course, that's because he's been given a role to play in the entertainment industry Agenda. In my article MTV VMAs 2013: It Was About Miley Cyrus Taking the Fall, I explained how Robin Thicke's *Blurred Lines* was about "blurring the lines" between consensual and non-consensual relations. In other words, *Blurred Lines* was a creepy song about abuse and even Kitten programming. In his infamous performance with Miley Cyrus, Thicke played the role of a handler with a dissociated Beta slave.

**During the 2013 VMA's, Thicke was wearing a black-and-white dualistic pattern, which is used to hypnotize and control MK slaves. The overtly-sexual performance featured Thicke, a 36-year-old man with Cyrus, a 20-year-old girl (dressed to look about 14). More importantly, it reflected the constant Agenda of debasing the masses with the promotion of abuse, underage relations, and so forth.**

At the time of this VMA performance, Thicke was married. The couple divorced a few months afterward, amid allegations of Thicke's infidelity. Did the separation had something to do with the fact that Thicke was chosen to become the face of the "abuse and exploitation is cool" Agenda? Perhaps. One thing is for sure: Things have gotten worse since then.

After his separation, Thicke apparently "wrote an entire album" about his ex-wife Paula Patton. While the album (titled "Paula") probably caused some of his fans to think "Wow, he is so passionate, sensitive and vulnerable", it only takes a little discernment to realize that this is all strange, inappropriate, and even a form of harassment. ... especially considering that it is all a produced, constructed, overtly emotional gimmick.

The video for *Get Her Back* tells us all we need to know about this particular gimmick: Thicke is simply part of the elite Agenda of promoting a culture of death – associating art, music, love, and relationships with sick, twisted and debased messages and imagery. It is all about self-destruction. Miley Cyrus and Robin Thicke are two clear examples.

### *GET HER BACK*

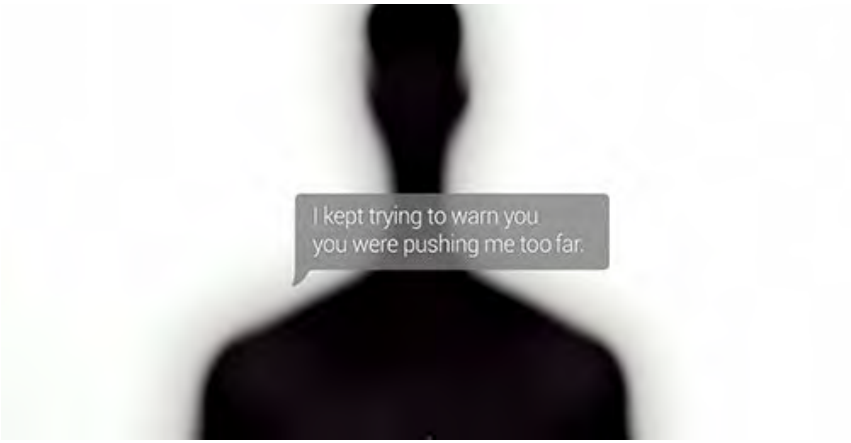
The song begins with lyrics that describe a nasty couple fight, which can sometimes happen. The phrasing, however, is slightly disturbing, as they imply a relationship based on control, manipulation and coercion.

> I never should have raised my voice or made you feel so small
> I never should have asked you to do anything at all
> I should have kissed you longer
> I should have held you stronger
> And I'll wait for forever for you to love me again

When we add the imagery of the video, things get creepy. Some parts can even be interpreted as death threats.

The concept of the video is simple: It basically juxtaposes various images with what seems to be actual text messages between Thicke and Patton. Is displaying messages sent by his ex-wife on a music video for all to see a breach of privacy and a form of harassment? Yes, it is. But the occult elite does not believe in privacy and wants you to think that all communications are of public domain.

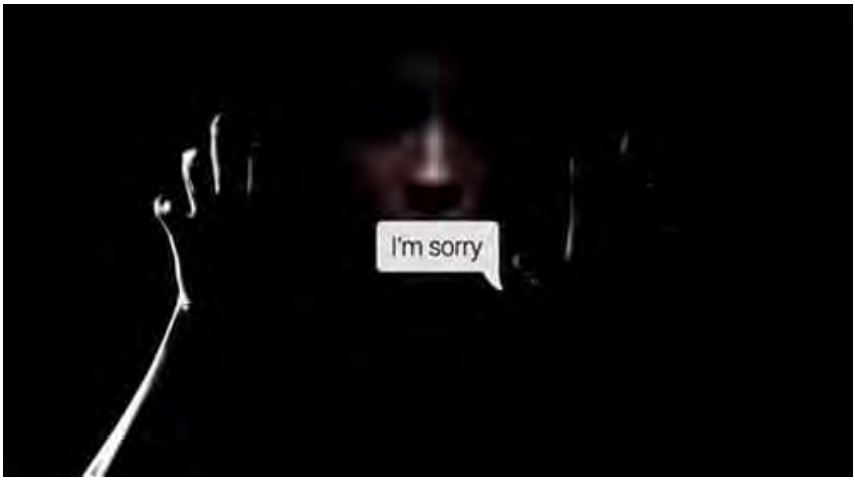
The images behind the text messages tell the true message of the song – and of Thicke's purpose in the industry.




**The video begins with a strange, alien-like silhouette walking towards the camera.**

**We then see Thicke naked and bloody. Why is he naked and bloody? Did he get into a violent fight with his wife while naked? Did he do too many drugs and take his clothes off? This is probably the kind of thing we don't even want to know.**

The rest of the video is pretty much sweet words juxtaposed with images of horrifying evil and violence. It pretty much sums up what the Illuminati industry is about: Deceit, double-speech, and semi-subliminal messages.




**The words "I'm sorry" with a shady figure looking to claw you to death.**

**Here, Thicke points at his head as if saying "If you don't take me back, I'm gonna shoot myself". That's a typical technique used by manipulative minds to harass and coerce.**

The video is also laced with flashing images that let you know that this is not about Robin Thicke's "feelings" – It is about the industry pushing its Agenda.

**A woman with a creepy “Eyes Wide Shut”-type mask – an allusion to elite secret societies and rituals.**

**This scary devil face flashes for a split second. Why is it there? Probably because this entire project is evil-minded. While the conscious mind does not immediately perceive the face, the unconscious mind registers it, causing the viewers to get a growing unconscious, unsettling feeling while watching the video.**

**A skull head with one eye hidden. A clear way of saying: “This promotion of the death culture was brought to you by the Illuminati entertainment business”. The text message “I miss you” can also mean that “they” want your soul.**

**Bones equal death.**

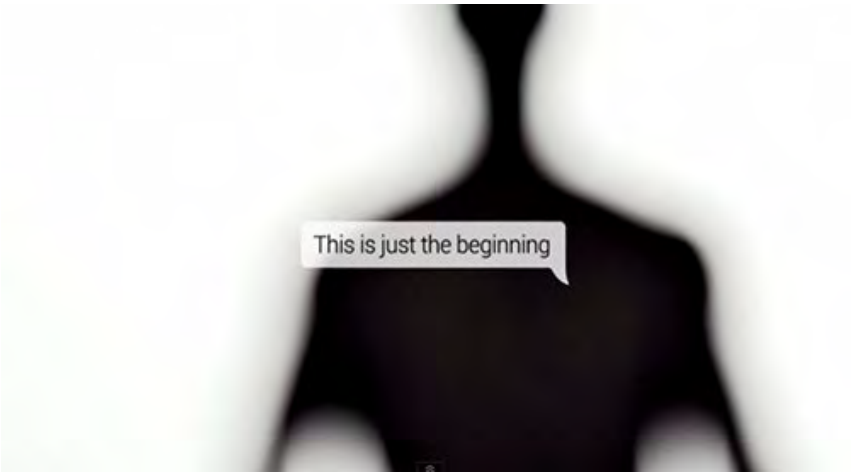
**A woman drowning while apparently fighting for her life.**

**For a brief moment, the image of a skull is displayed on the face of the drowning woman … as if saying “I’m gonna kill you”.**

**A creepy face with one eye. Another image telling you that this is about the Illuminati Agenda.**

**A bloody heart. A gory, disturbing way of portraying life being removed from a person. Remember that this a song is about "getting her back".**

The video ends with the same alien-like silhouette as in the beginning … with a text message that is more of a threat than anything else.




**Apparently, all of those horrifying images and messages are "just the beginning". Go away, Robin!**

## IN CONCLUSION

Considering the messages in *Blurred Lines* and *Get Her Back*, Robin Thicke appears to have become the archetype of "creepy guy who doesn't take no for an answer". Should we be concerned about his mental health? Maybe. But we should be more concerned about the mental health of popular culture as a whole. Robin Thicke is simply another pawn playing a role in the gigantic drama stage that is "entertainment". There appears to be a sick, disturbing trend of making abuse, death, violence, mind control, and manipulation part of the art we consume. These things are a normal part of the Illuminati entertainment world and "they" are looking to make them a normal part of "our" world. Artists like Robin Thicke, Lady Gaga, and Terry Richardson are used to combine the pleasantness of art with the horrors of rape and murder, making them part of the same "package", causing our brains to create unnatural associations.

Under the guise of "art", everything that is pure and simple is

being evacuated and replaced with everything that is wrong, debased, unnatural and, simply put, evil. It is not art. It is spiritual propaganda. It is not about Robin Thicke being heart-broken … it is about associating love – the driving force behind life – with death.

## MILEY CYRUS' "TRIPPY" VIDEO THAT WAS FILMED WHILE SHE WAS 'HOSPITALIZED' IS ACTUALLY ABOUT MKULTRA

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**A “trippy” video featuring Miley Cyrus, the Flaming Lips and Moby is actually about Mind Control. It was filmed when Cyrus was “hospitalized” which is often a code word for “re-programming”.**

Miley Cyrus is definitely the current poster girl of Mind Control in the entertainment industry and there is no lack of material proving it. Only a few weeks ago, a video came out while she was under “doctors care” that was purely about mind control (see the article about it here).

Her latest video, entitled *Blonde SuperFreak Steals the Magic Brain* was filmed WHILE Cyrus was hospitalized and is described as “completely insane” by most commentators. Watching this five minutes compilation of loud noise and upsetting visuals is indeed an excruciating experience. I could easily picture the video being forced fed to MK slave to torture them. I’m not even joking. (You can watch the video here, if you wish to suffer for a few minutes – warning NSFW).

Here’s Wayne Coyne’s description of the video

> *The video story is something like this: Moby is an evil, power-hungry cult leader. He wants the world’s most valuable (according to our story) psychedelic supernatural possession… John F. Kennedy’s brain….the brain contains the original formula for the drug LSD!!!*

> *Miley Cyrus has the magic brain!!! And Moby enlists a nympho Manson girl-type blonde superfreak to go steel the brain from Cyrus.*
>
> *She steals the brain from Cyrus while Cyrus is still in bed in a drug-induced coma. Cyrus finally wakes up and is mega-pissed that her BRAIN has been stolen. She enlists a burned-faced Santa and a lesbian Bigfoot ( that are hovering in a nearby spaceship) to hunt down the blond superfreak that stole her brain. They have a relentless pursuit, all the while Cyrus laments the loss of her magic brain and Moby gains powerful rainbows from hell. In the end, the blond superfreak kills Santa and Bigfoot and a baby mole ends up with the brain…"*
>
> *Oh yeah. And the Flaming Lips are disguised as rainbows, mushrooms and flowers watching from the sky room where a giant diamond explosion happens."*

While it is easy to dismiss the video as a "crazy video about drugs" there is much more involved here. Even the above description contains quite a few references to MKULTRA.

First, the use of LSD on Mind Control subjects is a well-known fact. It is even clearly mentioned in the Wikipedia entry for LSD.

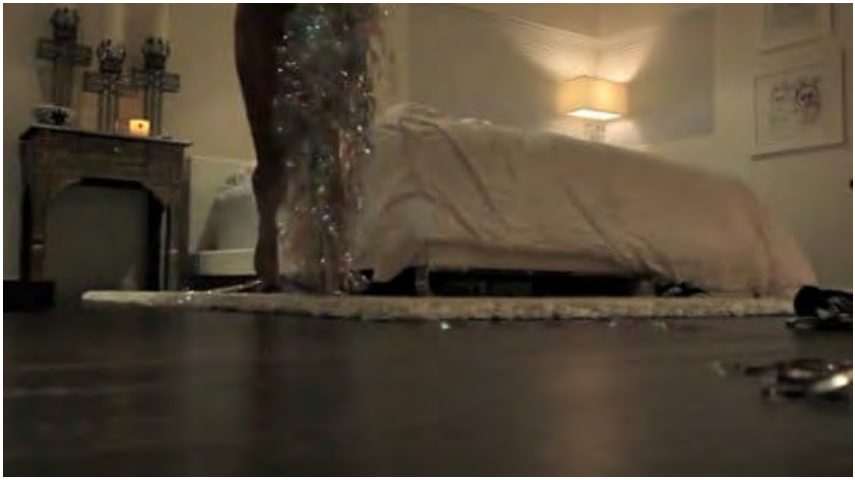
> In the 1950s, officials at the U.S. Central Intelligence Agency (CIA) thought the drug might be applicable to mind control and chemical warfare; the agency's MKULTRA research program propagated the drug among young servicemen and students.

Moby plays the role of an "evil, power-hungry cult leader" – which can easily be a reference to a Mind Control handler.

**MK handlers use elements of black magic, spirit possession and ritualistic theatrics to traumatize their victims.**

The cult leader “gains powerful rainbows from hell” which can refer to the fact that handlers traumatize their victims to “go over the rainbow” – a code word for dissociation.
The cult leader enlists a “nympho Manson girl-type blonde superfreak” to steal Miley Cyrus’ brain. The choice of words here is important. “Nympho Manson-girl type blond superfreak” aptly describes a MKULTRA Beta Kitten. The serial killer Charles Manson was both an MK slave and programmer. His “girls” were given great amounts of tinted LSD while being brainwashed and manipulated by him to commit horrific crimes. The words “blonde superfreak nympho” all refer to Beta Programming.

**Cyrus is drugged with pills and is comatose while holding a brain in her hand – all ways of showing that she's an MK slave.**



**The superfreak enters Miley Cyrus' room to steal her brain. "Stealing one's brain" is an apt way of describing what handlers do to MK slaves during programming. Notice that there are blinds on the wall but no window – a way of saying that Miley lives in a world of illusion.**

Then Miley calls a burned-faced Santa and a lesbian Bigfoot

(LOL so random, LOL drugs) to get the brain back but the superfreak kills them both. No need to make sense of any of this. It is MKULTRA garbage disguised as “LSD-inspired art”. The next image sums up the entire video.

**A mouth converted into an eye – symbolizing MK slaves being “silenced” by the Illuminati system.**

This video normalizing the plight of MK slaves was all filmed while Miley was “hospitalized” and bedridden, probable codes for “reprogramming”. This is how the entertainment business spreads its sickness to the entire world.

## THE 2014 VMAS: ALL ABOUT HYPERSEXUALIZATION

**The 2014 VMAs were focused on a single theme – a theme that was expressed using most of the stars of the show. From Nicki Minaj and Ariana Grande to Iggy Azalea and Beyonce, the sight and the sounds of the VMAs were about one thing: Oversexualization using Illuminati puppets.**

Last year's VMAs were all about Miley Cyrus acting like a fully programmed Beta Kitten. This year, nearly all of the performers who took the stage were acting like fully programmed Beta Kittens. When the "highlights" of an award show are the butt implants of Nicki Minaj and (most likely) Iggy Azalea, you know there wasn't much substance there. After the show, MTV reported that Austin Mahone said about Nicki Minaj:

> "Her butt was just huge. That was all I could focus on."

This pretty much sums up the 2014 VMAs: a dumbstruck audience staring at butts for a few hours, mixed with some industry pawns getting shiny trophies. While some viewers might say "That was awesome!", let's not forget that the target audience of MTV is born around the year 2000. They are the ones growing up watching this, absorbing the sights and sounds. And the sights and sounds of the 2014 VMAs sent a clear message to these youths.

Oversexualization means, simply, "sexualizing excessively".

Yes, making love is a wonderful part of life, but when this act is debased, corrupted, exploited, and sold to young, immature minds, it can produce lifelong negative psychological and interpersonal effects. However, to the occult elite, those effects are desirable because it produces a population with “loose morals”, which is just the kind of population they are looking to create.

**One giant creepy All-Seeing Eye is letting you know that the elite is sponsoring this fiasco.**

As usual, the VMAs featured a small selection of performers. Even “crowd reaction” shots were focused only on a few guests, namely Katy Perry, Taylor Swift, and Kim Kardashian. In short, the 2014 VMAs were all about the industry kittens.

Here’s a look at the main stars of the VMAs and their main message. You will probably realize that they are all similar, almost as if they were controlled by the same people. Newsflash: They are.

**Ariana Grande is yet another child TV star turned into an industry Kitten.**

Ariana Grande mastered the "I-am-so-young-and-innocent" look during her TV career. That look is now combined with skimpy outfits to please perverts around the world. Even the host of the show, Jay Farrow, addressed the uncomfortable feeling caused by Grande's act.

> "Ariana Grande is killing it right now. I'm attracted to her and, you know, I feel a little weird about it because … she looks kind of young, don't she? You should not be a grown man enjoying *Sam & Cat* just like your five-year-old nephew. He's like: "Uncle I like her". I'm like: "I like her too baby, she's amazing".

**Sam & Cat was a Nickelodeon show popular among children under 12.**

**Grande's co-star Jennette McCurdy caused some controversy when some of her racy selfies "leaked" online. Once again, young fans witnessed the transformation of a young girl they idolized into a product of the Beta Kitten industry.**

Ariana Grande is currently getting a huge push from the industry to launch her career. Unsurprisingly, she is already pushing the messages and the symbolism that comes with being an industry puppet.

**In her “Break Free” video, the Kabbalistic Tree of Life is used to launch the spaceship. Not unlike Madonna, Britney Spears, and other industry Kittens, Grande is into “Hollywood Kabbalah”.**

**The official seal of the industry pawn.**

**Re-read the title of this article to fully understand this image.**

As documented in several articles on this site, Nicki Minaj has been used to push all kinds of Agendas in the few past years. Her latest single, *Anaconda*, is a continuation of her doing exactly what the industry wants her to do. The song samples Sir Mix-A-Lot's *Baby Got Back* and repeatedly uses the line "My anaconda don't want none unless you got buns, hun" which can be translated to "You will not attract guys if you do not have a gigantic butt like Nicki Minaj's". When Sir Mix-A-Lot rapped this line in the original song, it was kind of funny and amusing. But, in the context of Minaj's song, it became a way of making young girls feel inadequate.

If you're able to not focus exclusively on her butt and listen to the lyrics, you'll notice that each verse is about Nicki banging a different guy. Because he has money. Pretty uplifting.

> This dude named Michael used to buy motorcycles
> D*ck bigger than a tower, I ain't talking about Eiffel
> Real country ass n***a, let me play with his rifle

P***y put his ass to sleep, now he calling me NyQuil
Now that bang bang bang, I let him hit it cause he slang cocaine
He toss my salad like his name Romaine
And when we done, I make him buy me romaine
I'm on some dumb s**t

The last line of this verse is quite accurate. But things get dumber. A part of the song repeatedly says "Oh. My. Gosh. Look at her butt". Meanwhile, during her performance, Nicki shook her surgically enlarged behind continuously. It's these moments of clarity where you realize that our civilization has reached a new cultural low and that we are not far from Roman-style all-out decadence.

Of course, one might say: "It's a fun song about big butts! Get over it, pal!". Well, okay, pal. Let's look at the other performance given by Minaj:

**Usher bangs his head on Minaj's behind and then slaps it.**

It was not just one song. The entire awards show was all about selling "it" through industry puppets.

**The official seal of the industry pawn.**

## JESSIE J

**Jessie J and friends after performing "Bang Bang". As if to highlight the real message of the awards, Minaj could barely keep her clothes on.**

For some reason, Jessie J is always invited to big events. Maybe it is because she's always been down with the Illuminati Agenda. In this case, her single *Bang Bang* fits perfectly in the overarching theme of the 2014 VMAs. Here is the chorus of the song:

> Bang bang into the room (I know you want it)
> Bang bang all over you (I'll let you have it)

Wait a minute let me take you there (ah)
Wait a minute tell you (ah)
Bang bang there goes your heart (I know you want it)
Back, back seat of my car (I'll let you have it)
Wait a minute let me take you there (ah)
Wait a minute tell you (ah)

Jessie J is just another puppet selling "it" to the youth.

**The official seal of the industry pawn.**

**Iggy Azalea got down and dirty while performing Black Widow.**

Iggy Azalea and Rita Ora have both been featured on Vigilant Citizen because they push the Illuminati Agenda (see my article on Iggy's video celebrating Kitten Programming). In the VMAs, they performed the song *Black Widow,* which is the name of venomous female spiders who eat the males after mating. Guess what the song is about? Yup, copulating with a guy and killing him afterward. Vengeful, evil copulation mixed with death. That is the kind of crap the industry loves to promote.

**Two performers, two official seals of the industry pawn.**

BEYONCE

**A lot of legs were spread during this awards show.**

Not unlike the VMAs of the past few years, Jay-Z and Beyonce acted as the "royal family" of the awards. Beyonce was given the Video Vanguard Award and got to perform a whole lot of songs. Beyonce being awarded in this edition of the VMAs makes sense since for years she has been the main figure of the Kitten industry. As stated in several articles on this

site, Beyonce has been used to push all aspects of the elite's Agenda.

As expected, Beyonce's performance got rather raunchy and explicit. Here's a verse from her song *Partition*.

> Driver roll up the partition please
> I don't need you seeing Yoncé on her knees
> Took 45 minutes to get all dressed up
> We ain't even gonna make it to this club
> Now my mascara runnin', red lipstick smudged
> Oh he so horny, yeah he want to f**k
> He popped all my buttons and he ripped my blouse
> He Monica Lewinski'd all on my gown

This was intertwined with a confusing bit about feminism.

**None of this makes sense. To top it off, it was followed by her singing "Bow down b*tches".**

While Beyonce was performing, the camera kept cutting to Jay-Z and Blue Ivy.

**“Look, mommy is on the stripper pole now”.**

While the presence of Blue Ivy was somewhat heartwarming, there is a question that needs to be asked: Is anyone else bringing children? Why is she so present and publicized? Does she need to be in that spotlight? In the context of these VMAs – which are almost ritual dramas, yes, she needed to be there. She is the heir of the royal couple. Like all of the young people around the world, she witnessed a few hours of intense over-sexualization. And then she saw her mother get a trophy for it. The Agenda is about implementing values to the younger generation. And Blue Ivy represented that. And that is how the VMAs ended.

**The official seal of the industry pawn.**

## IN CONCLUSION

This year's VMAs did not contain the usual occult symbolism that is described on this site. In fact, it did not contain much substance at all. It focused solely on a key part of the industry agenda: Sexualizing the youth and exposing them to debasing, degrading messages. It is about associating art, music, and creation with the exploitation of lust. As seen in the lyrics and images above, the "stars" of the show are not independent artists, they are puppets part of the same system, all linked together under the "one-eye sign".

In an ideal world, this kind of spectacle would prompt viewers to question the state of modern society's mass art and culture, which is constantly sinking to new lows. It would make viewers wonder why all this "music" has become a homogenous cesspool of overstimulating, mind-

numbing messages. Unfortunately, most viewers will have just one reaction to the 2014 VMAs: “Look at her butt!”

## WAS THE DEATH OF K-POP STARS EUNB AND RISE FORESHADOWED IN THEIR LAST VIDEO?

**Two members of the popular K-POP band Ladies' Code tragically lost their lives in a car crash on September 3rd. The imagery of their last video depicted them literally flirting with death. Were they the first Illuminati sacrifices in K-POP?**

In 2013, I posted an article entitled A-JAX and Ladies' Code: Two Blatant Examples of Mind Control Culture in K-Pop in which I analyzed Ladies' Code's *Hate You* – a music video that was all about Illuminati mind control and sadistic handlers. The disturbing imagery of the video was yet another proof that the South Korean music industry was subjected to the same sick Illuminati agenda as in the Western world.

**The video portrayed the singers as puppets with strings controlled by unseen handlers.**

**Dolls representing multiple personalities; Markings on the wall indicating forced confinement; A butterfly flashing for a split second: All of these symbols alluded to Monarch Programming.**

One year later, two members of the group lost their lives in a violent car crash.

> Police inspector Lee Ho-dong told the Associated Press that the crash happened when band were returning to the South Korean capital after filming a TV appearance in the south-eastern city of Daegu.
>
> The van driver was treated for a minor injury before being questioned and may have been speeding on a wet road to meet a tight schedule, Mr Lee said.
>
> "We are investigating the exact cause of the accident," he said. "But it's difficult because the highway section where the crash occurred did not have a closed-circuit television camera."
>
> He added that a camera from inside the van had been sent to the National Forensic Service.
> – BBC News, Ladies' Code singer Rise dies after crash

Singer EunB lost her life at the crash site while RiSe passed away a few days later, after hours of intensive surgery.

Shortly after the car crash, a few strange facts surfaced,

causing some observers to believe that the van used by Ladies' Code was sabotaged. First, the van was not the group's usual vehicle but a rental that was "used for the first time". Second, the airbags did not deploy. Finally, a wheel completely flew off from the vehicle. This is a rare occurrence, especially with recent vehicles.

**Pictures of the van used by Ladies' Code. One of the wheels completely flew off the vehicle.**

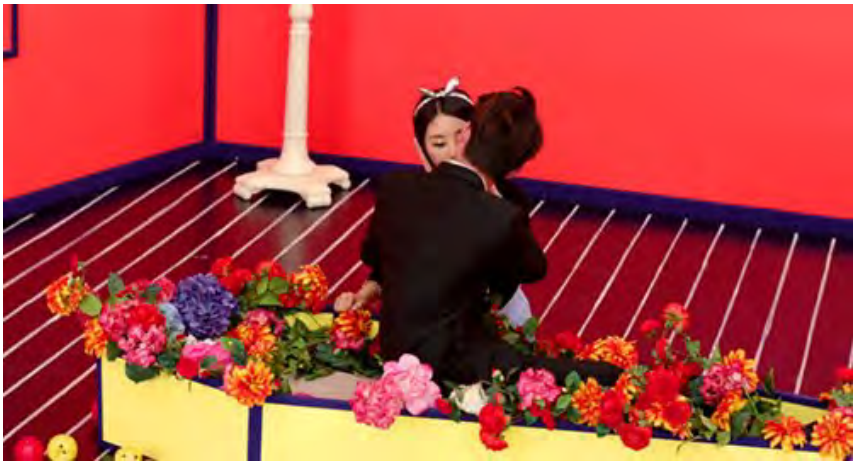
While this entire event can be written off as an unfortunate accident, there are signs of it being a pre-planned Illuminati sacrifice. The most troubling of these signs is the group's latest video *Kiss Kiss* which clearly gives the group a kiss … of death.

## DOES *KISS KISS* FORESHADOW THE TRAGEDY?

Although the lyrics of the song *Kiss Kiss* are kissing a boy, the video gives the song a darker meaning: It is about, literally, the kiss of death. Released less than a month before the

tragedy that killed singers EunB and RiSe, the video portrays members of the group exposed to death in several ways. Here are key scenes from the video.

The video begins with the members of Ladies' Code visiting a dead man lying inside a casket. The girls oddly act as if they are attracted to him. Later in the video, each member visits the dead guy and attempt to kiss him (why?). When EunB (one of the two singers who died in the car crash) visits the man, he gets up and kisses her.



**EunB literally receives the kiss of death. She lost her life one month after the release of this video.**

In another scene, EunB is shown sitting in front of a target while arrows are shot at her.

**EunB does the Illuminati One-Eye sign while arrows are shot at her.**

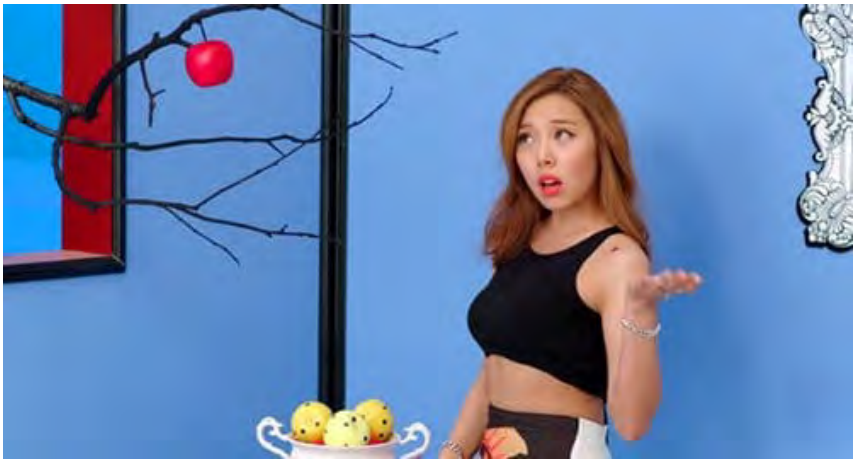
**Inspired by the tale of Guillaume Tell, EunB must stand still as an arrow is shot above her head.  EunB clearly does not appreciate the exercise, as if she was forced into it.**

In the video, death is also represented using poison.

**In this scene, we see a vial of poison turning a red apple yellow with black dots. This pattern will represent death throughout the rest of the video.**

**A poisonous frog, which is yellow with black dots, floats towards Zuny using black balloons (representing death).**

**RiSe (the other member who died from the car crash) actually kisses the poisonous frog.**

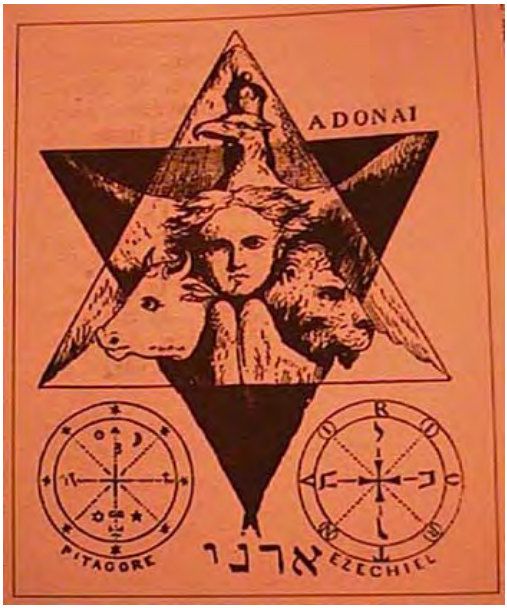


**In this unsettling scene, a black tree branch (representing death) enters through a window to “offer” an apple.**

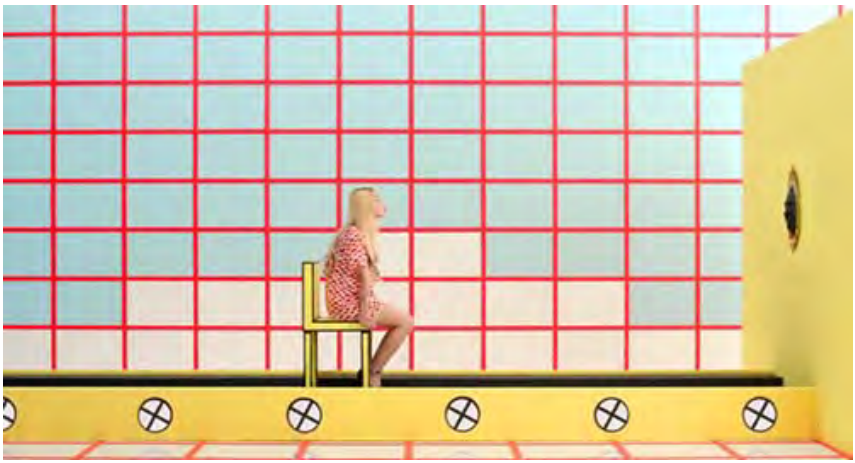
The video ends with a strange scene, and considering what happened to the RiSe, it becomes even more troubling. RiSe is indeed shown moving towards a wall on which there’s a black face.

**The black face is surrounded by six arms pointing towards it.**

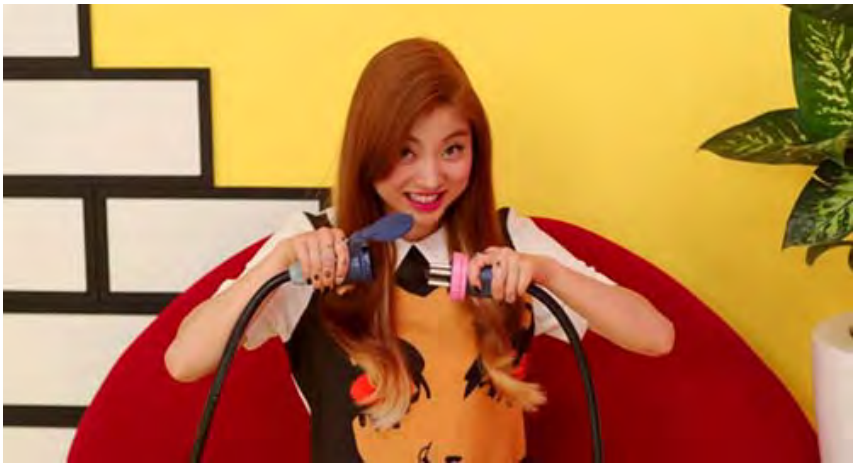
**If one connects the arms with lines, the symbol looks like the Seal of Solomon, giving the “death kiss” an occult, ritualistic aspect.**




**The Seal of Solomon as depicted by occultist Eliphas Levi.**



**In this scene, RiSe is sitting on a chair while she is “rolled” towards the wall. Strange fact: RiSe died after the van crashed into a wall.**



**The machine, however, stops because Zuny pulls the plug. Strange fact: RiSe died in the hospital several days after the crash and after several hours of brain surgery. Was the plug pulled on her?**

## IN CONCLUSION

The girl group Ladies' Code was featured on Vigilant Citizen in 2013 because their video *Hate You* was replete with symbolism alluding to Illuminati mind control. A year later, two members of the group lose their lives in strange circumstances. Whether it is a classic case of synchronicity or a classic case of Illuminati "foreshadowing through symbolism", Ladies' Code's last video was all about its members being "kissed by death" and symbolically flirting with their own demise. While several strange, symbolism-laden, celebrity deaths were covered on this site, it is the first time that such an occurrence happens in South Korea. One might, however, say that this kind of sick event was bound to happen as K-POP has been replete with Illuminati symbolism for years.

Illuminati control over an industry is not simply about surface style and symbols, there is a deeper, darker aspect

involved with this. The death of EunB and RiSe might be proof of this.

**EunB**

# THE 2014 AMERICAN MUSIC AWARDS WERE LITTERED WITH ILLUMINATI SYMBOLISM

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**The 2014 American Music Awards featured stars such as Taylor Swift, Iggy Azalea and Jennifer Lopez. While these artists are supposed to appeal to different musical genres, they were all singing the same song: "We are pawns of the elite". Case in point: Their performances were littered with Illuminati symbolism.**

Watching award shows is a dizzying, mind-numbing experience for most people but they become a truly revolting experience for those who understand their underlying symbolism. In my article about the 2014 VMAs, I explained how it was about "oversexualization pushed by music industry puppets". Although produced by another television network, the 2014 American Music Awards were a perfect continuation of this trend. The same few artists got the exposure they crave by taking the stage and performing (those who are being pushed under the spotlight), we saw the same "celebs" in the crowd overreacting to mediocre songs (seeing Taylor Swift or the Jenner sisters dancing to a new single is a great way to get people to download it from iTunes) and the same message is ultimately pushed: To make it in the industry, you have to push the elite's message.

Let's look at the debasing and dehumanizing messages that were served to the public during the 2014 AMAs.

## TAYLOR SWIFT KILLS A BUNCH OF MEN

The AMAs began with the idol of suburban America: Taylor

Swift. Young girls love her because she is so “cool and down to earth”. Is ritualistically killing a bunch of men in horrific ways “cool and down to earth”? Well, that is what her performance was about … And I am not sure that many “swifties” (yes, that’s how Taylor Swift fans call themselves) understood that message. Swift is not the humble, guitar strumming singer anymore – she’s all about Illuminati pop now.

While performing her single *Blank Space*, Swift plays the role of a man-eating rich woman.

**The performance begins with Swift sitting in a classy dining room with some poor sap. Notice the dualistic pattern in the background which refers to the ritualistic connotation of the act.**

**The room then stretches down and reveals the horrible fate of the men in the painting. They're her past victims.**

**Swift then gives a red (the color is important) apple to the poor sap who immediately eats it like an idiot and dies. Murder is cool when Taylor Swift does it.**

The entire set is made of a dualistic black and white pattern juxtaposed with objects that are red the color of blood sacrifice. Taking place in a posh mansion, the performance

refers to the blood sacrifices the occult elite loves to indulge in.

**Swift holds a red rose on that's on fire. She holds a flame in her other hand, hinting at the deadly witchcraft involved in her killings.**

**The backup dancers are actually dead men who got killed by Swift. A closer look at their attire during the performance reveals that one of them got ran over by a car, another one got shot several times in the chest and another one was strangled. Uplifting. Notice the red drapes in the back.**

This performance is yet another example of the elite wanting to make death and murder cool and sexy.

**Someone is knocking on Taylor's red door (which was scratched by someone who attempted to escape). Who could that be?**

**... another poor sap. *** Applause and standing ovation for Taylor Swift *** !**

The good and wholesome Taylor Swift played the role of a rich elite Madam who sacrifices men inside a big mansion.

## CHARLI XCX

Charli XCX is clearly a new favorite of the music industry. Her performance at the AMAs was a perfect occasion to “introduce” her to the American public. The result? Another ritualistic performance color-coded to symbolize an initiation into the music industry.

**Charli began the performance dressed in a virginal gown in a setting akin to a school prom. Such innocence.**

**At the next song, she takes off the gown to reveal a black latex suit. Her name appears in white gooey letters in the background … which is … not sexual at all.**

The performance follows the classic narrative of "good girl gone bad" – where the artist begins wearing white, looking somewhat pure to then morph into a black-clad sex bomb. Britney Spears, Rihanna, Beyoncé, Lady Gaga, Taylor Swift and many other female pop stars went through this narrative at one point or another in their career.

**Charli ended her performance with her crotch in the face of a rabbit-faced guy. Welcome the music biz Charli!**

## IGGY AZALEA – P*SSY POWER

As if to emphasize the fact that only a select few get the spotlight, Charli XCX went back on stage with Iggy Azalea … who was later featured with Jennifer Lopez.

Iggy's began her performance hosting a mock press conference surrounded by a very symbolic logo.

**This could be the official logo of Sex Kitten Programming. The face of a cat that has a thunderbolt (representing electroshock torture) splitting its head in half (representing the fracturing of the psyche of MK slaves).**

Underneath the electroshocked kitten head is the word "power", which is almost ironic as none of these slaves have any power over their lives.

The second song performed by Iggy was *Beg for It* and its lyrics are in perfect line with her Beta Kitten persona. The first words of the song pretty much refer to her being a prostitute.

> Pulled up looking picture perfect, baby
> High price, but I'm worth it, baby

The first words of the second verse explain that the cat logo means "P*ssy Power". While one might interpret that as a mentally challenged brand of feminism, it is actually about being a Beta Kitten.

> Pussy power, pay me by the hour

**The cover of the single *Beg For It* features Azalea and a feline behind her – which represents her Beta Kitten alter persona.**

Yes, I was *begging for it* … Begging for that song to stop.

## ALL EYES ON FERGIE

Then Fergie came on stage to perform her single *L.A. Love* which is about loving Los Angeles. No need to incorporate a bunch of Illuminati symbols in that, right? Wrong. Her music video and her AMA performance were drenched in Illuminati imagery.

**Fergie's performance began with bunch creepy All-Seeing Eyes blinking in the dark as if the occult elite is saying: "We're watching you".**

**Fergie's music video and her AMA performance both revolved around a single object: A weird bus with colorful "entrance". Why so much emphasis on this entrance? Because it is a replica of the entrance of a Masonic temple.**

Fergie indeed performs in front an entrance made of two

pillars – on which are drawn All-Seeing Eyes – topped by a triangle. This is a classic design used in Masonic imagery and architecture.

**Here are two Masonic paintings that feature Masonic entrances made of columns holding a triangle. Both of these images are topped with an All-Seeing Eye.**

**The entrances of two actual Masonic lodges.**

At the very end of her performance, Fergie removed some of her clothes (she really didn't need to) and stood between the two pillars. Was she getting ready for her initiation?

## J-LO TRYING TO STAY RELEVANT

Jennifer Lopez is looking to be a music industry star again. What does she need to do? Step 1: Make a song called "Booty" and feature Iggy Azalea. Step 2: Push Kitten Programming.

**J-Lo on all fours while feline prints are projected on her. Yup, that's another nod to Kitten Programming.**

But wait, isn't that scene a little familiar?

**This is a screenshot of Beyonce's video Partition. She's doing stripper stuff while animal prints are projected on her.**

Did J-Lo's team lack imagination? No. Because J-Lo's team is actually Beyonce's team who is Iggy Azaleas's team. They are all pawns of the same group who uses them to push their specific codes.

**To drive home the Beta Kitten message of the performance, Iggy Azalea and Jennifer Lopez perform around a stripper pole while dualistic patterns are projected on them. Fine role models for young women across the world.**

## IN CONCLUSION

Whether it be the MTV Video Music Awards, the Grammys or American Music Awards, I've been analyzing award shows for years (while attempting to conceal my aversion for them) because they are a mirror of the music industry. These shows are indeed a clear reflection of the elite's rituals, symbols, and agenda. If one would read all of my articles on award shows, a clear and obvious pattern emerges – one that cannot be ignored or written out as being "coincidence".

Award shows do not exist to reward the most deserving artist, they are a carefully planned media event that celebrates those behind the music industry … And these people are simply sick. The 2014 AMAs were an unholy mix of oversexualization and dehumanization, peppered with veiled rituals and occult symbolism. And all of this garbage was intercut with quick shots of the Kardashians dancing

with a blank stare on their faces. In short, if you did not watch these awards, you did the right thing.

## THE TWISTED MESSAGE BEHIND VIKTORIA MODESTA'S "PROTOTYPE"

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**Viktoria Modesta is a singer who had her left leg amputated below the knee in 2007. The video "Prototype" uses that disability sends out a twisted message to the viewers. No, the video is not about "empowerment". It is about the exact opposite: The elite's control over the masses and the entertainment industry.**

Viktoria Modesta is the new face of Channel 4's "Born Risky" campaign, which is basically an attempt to be daring and shocking with themes such as disabilities and homosexuality. The British television broadcaster paid more than £200,000 to play a shortened version of Viktoria Modesta's video *Prototype* during the X Factor final, reaching more than 10 million viewers. It then became a viral sensation. The video was marketed as a "cure" to the "painfully dull manufactured pop" of X-Factor. Apparently, that "cure" is to produce the same crap produced by every other pop artist … but with a prosthetic leg that's pointy … and sometimes shiny. So groundbreaking.

Channel 4 is actually another arm of the ugly monster that is mass media. All marketing buffs know that young people like things that are rebellious, so the people behind Modesta packaged the same insipid pop we've been hearing for years as being revolutionary. Behind that "rebellion" is a twisted way to push the elite's ongoing agenda. It is indeed in perfect continuity with the themes often discussed on this site: The

promotion of transhumanism, the police state, mind control of artists, media propaganda and so forth.

However, most people will be distracted by Modesta's pointy leg. And if someone dares question her "modest" talent, those who are drowning in political correctness reply: "How dare you criticize her? Can't you see she's differently-abled? That means that everything she does is good. And courageous. And uplifting. I am so inspired by her right now. Wow."

I'm sorry, but the fact that she has a prosthetic limb doesn't mean she is not an Illuminati puppet. Because she is. The lyrics of the song and the visuals of the video cannot be clearer … unless you're distracted by that pointy leg.

## PROTOTYPE

The video begins with words that prepare you for a phenomenal revolution in the world of music.

**A new kind of pop artist?? Wow! I can't wait to see this!**

Turns out the pop artist has a pointy leg.  *cough*

**The Elite's Product**

The first scene of the video lets us know that Viktoria is not a "new kind" of anything, she is yet another puppet pushing the same agenda as the dozens of others before her. She is surrounded by those who secretly control her.

**Viktoria sits on a throne while three men in red robes surround her. One of them holds a syringe.**

Sit back for a second and ponder on the implications of the scene above. In a setting that is somewhat mystical and ethereal, Viktoria is surrounded by three men in red robes. Who are they? Do they represent the shady elite behind the entertainment industry? Perhaps. One of them holds a needle and injects her with some sort of drug. Viktoria then seems to relax and zone out. So right from the start, we are told that Viktoria is controlled by shady people. Not only contractually, but physically.

Beyond the mind-control subtext of it all, the song is about transhumanism, which is the movement towards merging humans with robots. As I stated in various articles, transhumanism is an integral part of the elite's Agenda. It is continuously promoted as "the way of the future" in music videos and movies.

The message of the song is basically about humanity being

robotized and computerized – and that it is the way of the future. Here's the first verse:

> Another life, filled with parts
> Circuit board, connecting hearts
> Nostalgia for the future
> We're playing God
> And now's the time
> We're limitless, we're not confined
> It's our future

The second verse features Viktoria telling her handlers to "assemble" her as if she was a robot. Is that a positive message? No, this is what a mind-controlled slave would tell her master.

> Assemble me, piece by piece
> Strip away the incomplete, the model of the future

After we witness Viktoria being literally drugged and controlled by shady characters, she is then released to the world and, through mass media propaganda, she is perceived as a hero.

#### The Elite's Pawn as a Hero

Viktoria's image is then used to influence people of all ages. And that influence doesn't appear to be positive at all. We first see a little girl watching a Viktoria Modesta cartoon and being literally brainwashed by it:

**A Viktoria Modesta cartoon on TV. Rebels do no create cartoons to influence young minds. The totalitarian elite does.**

**The little girl then grabs a doll that, oddly, has an empty head. Does it represent the ignorant masses?**

**Directly imitating what she is seeing on TV, the girl pries the leg off of this poor doll.**

Why is the girl doing that? How is that positive? But that's not all!

**The little girl then starts stabbing another doll with that one leg.**

In short, the cartoon's only true effect on the girl is that it made her violent and destructive. We later see her kicking the TV set.

**Towards the end of the video, the girl's mother comes in and holds her tight while giving a look at the TV saying "What did you do to my child, you devil whore?"**

**Cartoon Viktoria then creepily winks at the mother, as if saying: "You can't stop me." Added bonus: Illuminati one-eye sign.**

Viktoria does not only influence little girls. Other people are also under her weird spell and their reaction is always somewhat negative.

**This guy is getting a tattoo of Viktoria but he seems confused, depressed and in pain while doing it. He does not seem to know why he is actually doing it.**

**A schoolboy vandalizes a perfectly good desk with the Viktoria symbol. His teacher then looks at him in horror.**

**Later in the video, Viktoria is shown the picture of a guy who actually cut his leg off to be like Viktoria. This guy is the biggest idiot in History. And he's probably dead now due to massive blood loss.**

How is cutting your own leg off positive in any way? It is self-mutilation and self-destruction. That is the effect of Viktoria's "movement" on people. And that is also what, on a subtler level, mass media does to our brains.

But how can we not admire her? She is sooo cool. Not only does she have a pointy leg, she finds the time to have bi-sexual relations with albino people. So edgy.

**"Assembled" by her handlers, this "prototype" is also made to be a sex kitten, like the majority of female pop stars.**

Viktoria is then arrested by a Gestapo-style secret service police, who also beat the crap out of the albino guy. She is then taken to a courtroom with a symbolic setting.

**Three red laser beams intersect to form a triangle. Viktoria sits at the top of it, effectively forming the "All-Seeing Eye" of that triangle.**

At the very beginning of the video, Viktoria was sitting on a chair while three men dressed in RED attended to her. She is now surrounded by three red lines. The lines, therefore, symbolize her being "protected" by the elite.

**At the very end of the video, we see a pyramid made from red laser beams. It represents the occult elite.**

When the agent asks Viktoria: "What do you plead?", she

uses her shiny leg to refract the beams on the agent's face. It basically says: "You have no power over me, I am sent by your superiors." In short, the "trial" is a sham. They all work for the same elite.

## STILL A PUPPET

The video ends with a scene that is almost unbearable. Viktoria walks around with a pointy prosthetic limb on a floor made of glass. The result is as pleasing as hearing nails slowly dragging across a chalkboard. The ending also reminds us what this "pop star of the future" truly is. A puppet, wearing a beta kitten mask.

**Hanging by two strings, Viktoria bounces and twirls around. Like a puppet.**

And that's the real message of the video.

## IN CONCLUSION

"Empowerment" means "to give power". *Prototype* is about the opposite. Right from the beginning, Viktoria is visibly drugged, effectively losing power over her own mind and body. She sings about being "assembled" with robotic parts. Her fans are brainwashed by television and lead to do destructive things. Nobody in the video is empowered ...

except those who are behind Viktoria, silently profiting from the artificially created “movement” in the video.

*Prototype* is a typical mass-media product created by the elite. It is twisted, deceptive and misleading. It is not about empowerment, acceptance or any other BS buzzword they love to throw at us. *Prototype* is about the elite manipulating the masses using robotic “pop stars”. Remember that moron who cut his leg off to be like Viktoria? This is how they perceive you. Are you that moron? Or are you a Vigilant Citizen?

## THE HIDDEN MEANING OF TAYLOR SWIFT'S VIDEO "STYLE"

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**Taylor Swift's *Style* is said to be about her ex-lover Harry Styles. Through symbolism, however, the video gives the song another meaning: It is about having an alter persona, the ultimate result of Monarch mind control.**

Taylor Swift has for years been one of the biggest selling artists in the record industry. She is nothing less than a pop culture phenomenon with an enormous fan base and constant media exposure. Of course, like all record industry stars, Swift has the duty to sometimes bring the occult elite's symbolism to the masses.

*Style* is somewhat darker and more abstract than Taylor Swift's previous offerings. Said to be based on her relationship with One Direction's Harry Styles, the video solely focuses on two people: Swift and a guy who specializes in looking sad in a variety of settings. While the song appears to be about an impossible relationship, the symbolism in the video points to something deeper.

Indeed, the imagery of the video is not pure aesthetic: It has a profound psychological meaning. Many of the symbols used in the video are of great importance in the dark world of Monarch mind control, which is based on splitting the core personality through trauma (if you have no idea what I'm talking about read this article first). Once decoded, *Style* is less about a relationship with another person, and more about the relationship between the core persona (Taylor Swift) and the alter persona (the sad-looking guy). While it

might appear strange that the alter persona is male, alters that are the opposite gender from the body are common in MK slaves who suffer from a dissociative identity disorder. Let's look at the imagery of the video. It is subtle, but, once all of the images are put together, they strongly point towards a specific concept.

## STYLE

Right from the start, the video indicates that what you are about to witness is happening inside Swift's head.

**Swift's head is symbolically "hollowed out" inside which appears her alter persona.**

The video then alternates between shots of Swift doing stuff outside and the guy inside a dark room looking very sad. Throughout the video, Swift and the guy will never be seen together because they cannot exist at the same time. Only one alter can be triggered at a time. There is one scene where their bodies are shown together, but we do not see their faces.

During the chorus, the imagery is all about the fracturing of the core persona and the creation of alters.

**A crack appears on Swift's face indicating the splitting of the personality.**

**This is followed by a close up of Swift's head juxtaposed with a cracked mirror representing the fracturing of the core persona.**

The symbolic meaning of mirrors (especially broken mirrors) is extremely important in the world of mind control. If you review my past articles on Monarch Programming-inspired, nearly all of them feature a broken mirror somewhere. *Style* exploits the symbol of its broken mirror and its psychological meaning, especially when one considers its meaning in MK symbolism.

The elements that make up who a person is – i.e. personality elements such as memories, are fractured. These fragments have in turn often been built up into full-blown personalities with all the elements of full-blown personalities. There is no "real" person, just as if you smash a mirror into a thousand pieces, there is no single piece that is the "real" original mirror but rather simply fragments that can in turn operate as mirrors. However, there is still a primal self.
– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

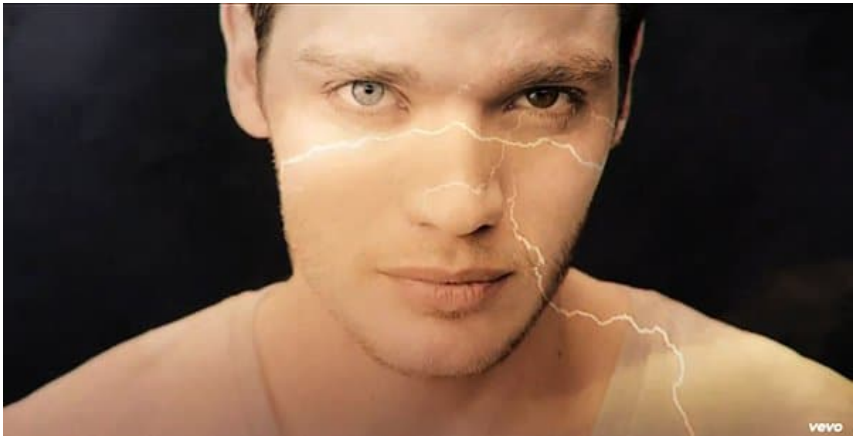
**This image sums up the entire video. The guy holds a mirror fragment and uses it to hide one eye which is, coincidentally, the ultimate sign representing the occult elite's MK industry. On the fragment is a reflection of Taylor Swift, the other alter.**

**Later in the video, Taylor hides one eye with her hand, on which is projected the face of the guy – again hinting at the split personality.**

**One cannot exist alongside the other. When the guy approaches, Swift turns around and leaves.**

During the video, we also see subtle references to what happens to MK slaves during programming.

**A lightning bolt goes through Taylor's head. This can be a reference to electroshock torture, which is often used in mind control to cause dissociation.**




**The alter also gets shocked.**

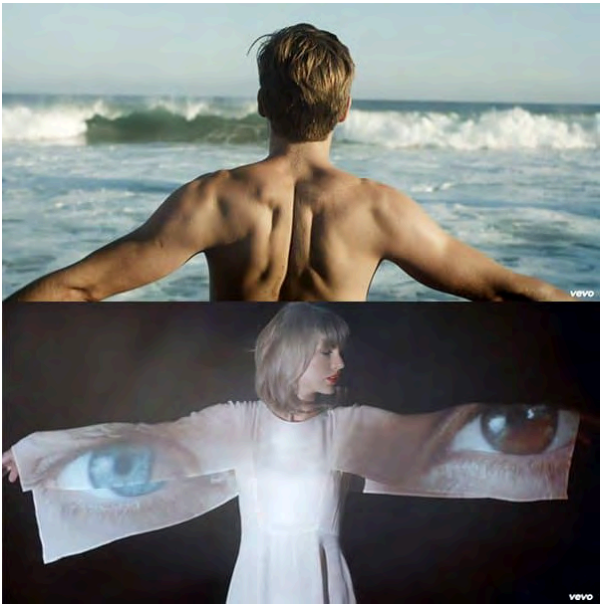
**Smoke gradually filling Taylor's head represents the hazy, confused and intoxicated state of MK slaves.**

At the beginning of the second verse, we see road lines going through the guy's head, indicating, once again, that this is all happening in his head.

**When he looks at the rearview mirror, he sees Swift, indicating that, despite being the alter that is triggered, he is still physically Taylor Swift.**

Throughout the video, Taylor and the guy "mirror" each other. When one is seen outdoors (meaning that the alter is triggered), the other is indoors and watches a projection of

the triggered alter. The alter inside the dark room can only be a distant witness to what happens to triggered alter.




**When the guy is seen outdoors spreading his arms, Taylor is in a dark, hazy, ethereal place (because she is not triggered). The guy's face is projected on her dress.**

You probably noticed that the guy's eyes are a different color- a condition called heterochromia. While this condition usually trivial (or even charming), the video heavily focuses on it. It is yet another way of emphasizing the concept of split personality and the elite's unhealthy obsession with eyes that are not paired up.

## IN CONCLUSION

While the video *Style* can be interpreted as a simple succession of pretty images starring two beautiful people, an educated look at the imagery at hand reveals a deeper story. Through symbols, the video alludes to a psychological process: The fracturing of the core persona and the creation of alters – the ultimate goal of Monarch mind control. While

this interpretation might sound “out there”, mind control is a constantly recurring theme in the music industry (proof can be found in my countless previous articles).

One might ask: Why would the entertainment industry insist on getting MK symbolism out there? It is because those who rule the industry are deep into the MK system. Some high-placed individuals are mind-control handlers and many stars are mind-control slaves. They have created a sick, depraved culture around this sadistic practice and they want the masses, through constant media exposure, to accept this culture as “popular culture”.

Being one of the top-selling artists of the decade, Taylor Swift is a candidate of choice to push that Agenda. She is no different than many pop singers before her. And, in the future, fresh new stars will do the same. Because, as long as the occult elite rules the entertainment industry, Mind Control will never go out of style.

## PERFUME'S "PICK ME UP" BRINGS ILLUMINATI MIND CONTROL SYMBOLISM TO JAPAN

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**J-Pop is a force to be reckoned with in Asia and, like all major musical markets, it is not exempt from the occult elite's Agenda. Perfume's "Pick Me Up" is all about Illuminati symbolism and the elite's favorite theme: Portraying artists as mind controlled slaves.**

In the span of a few years, I published several articles on K-Pop (Korean pop) and J-Pop (Japanese pop) music videos as they are intensively used to propagate the elite Agenda in Asia. Perfume is a Japanese girl-band that has been pushing that Agenda for years (I wrote about how they were all about that one-eye sign in 2011 and about how they promoted transhumanism in 2012). Perfume is now back and is more blatant and ever. *Pick Me Up* has indeed all of the elements of a typical Illuminati narrative and, as usual, they are concealed behind a fake premise.

For the unsuspecting viewer, the video of *Pick Me Up* appears to be about a timeless philosophical theme … shopping. The video indeed begins with the girls walking around while holding shopping bags and whatnot. Then, things get weird. While most YouTube comments say "Wow, that was so creative", the truth is that there's nothing creative about *Pick Me Up*. It is yet another video as portraying pop stars mind controlled slaves who are coerced into saluting their oppressors. (If you never heard of Monarch mind control, read this first).

Let's look at the video.

## PICK ME UP

As stated above, the video begins with the members of Perfume walking in Tokyo at exactly 23:59 pm. Something is about to change – a brand new day is literally upon them. As they walk by a clothing store with male mannequins on display, we realize that the mannequins are actually alive and are creepily watching the girls.

**This guy's got the entire "2015 hipster doofus starter pack". More importantly, he represents the MK system monitoring MK slaves.**

The girls then see strange things happening around them. They are then lifted from the ground.

**Standing in front of a hypnotic pattern, the girls lift off the ground. They are being "picked up" by the MK system.**

The above scene represents the girls in the process of dissociating from reality. MK slaves in a state of dissociation are said to feel weightlessness as if floating on air. The hypnotic pattern in the background highlights the fact that this is a psychological process happening in their heads.

The girls then find themselves in an alternate world – which represents their psyche in a state of dissociation. There, we see Perfume posing as lifeless mannequins, trapped behind an invisible window.

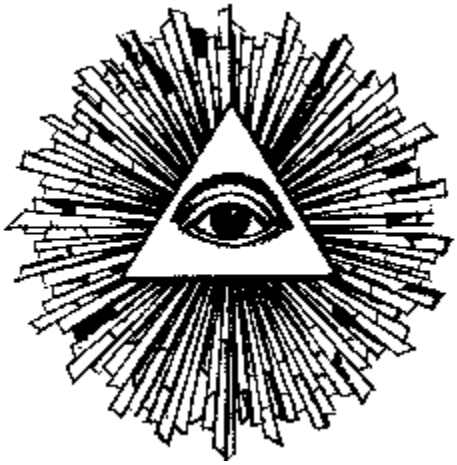
**These mannequins represent the girls' alter personas waiting to be "activated" through MK programming.**

During their stay in the world of dissociation, we see several images representing their state of Illuminati slaves.

**They flash the one-eye sign a few times to make sure you understand that this is about mind control.**

**At one point, Perfume makes it extra clear for us: They form a triangle with their hands above their heads (it is even highlighted by white lines). They then lower that triangle over one eye.**

This, of course, is a reference to the ultimate Illuminati symbol, the All-Seeing eye inside a triangle.

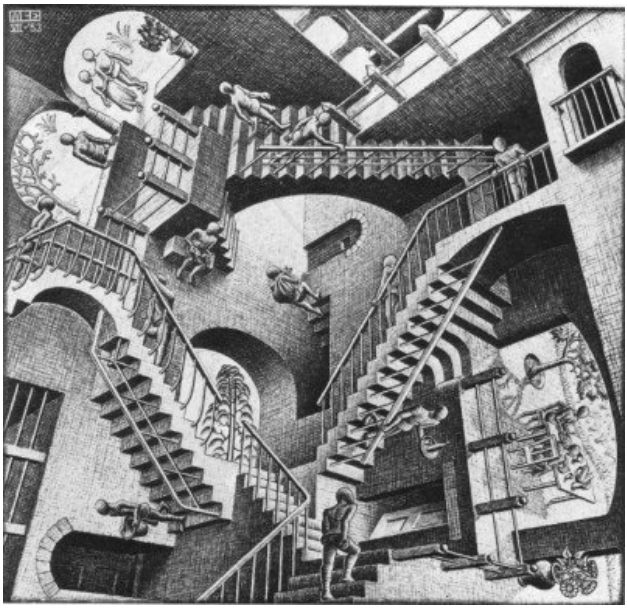


**While this symbol has become a mainstream, "LOL Illuminati" type joke, the occult elite is still deadly serious about it – it is still sacred and a representation of their rule on the masses.**

We also see images relating to the mental state of MK slaves.

**Mirror reflections are seen throughout the video representing the fragmentation of the slave's personality into several alter personas.**

**he girls are also seen walking around a dark room filled with stairs leading nowhere and “blank” mannequins representing potential, programmable alter personas.**



**The above scene is clearly inspired by Escher’s drawing “Relativity”.**

Escher’s gift for creating images that confuse the brain have been exploited by MK handlers to program MK slaves.

> “The art work of the European artist M.C. Escher is exceptionally well suited for programming purposes. For instance, in his 1947 drawing “Another World”, the rear plane in the center serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling in regards to the view up towards the starry sky. Reversals, mirror images, illusion, and many other qualities appear in Escher’s art work which make all 76 of his major works excellent for programming.”
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

After dwelling in the world of dissociation for a while, the girls complete their programming and their alter-persona gets activated.

**The core persona frees the alter-persona that was trapped behind the window.**

The core and the alter persona run together in order to escape creepy mannequins dressed as shady men.

**Do these mannequins who are spooking the girls represent MK handlers who are often MK slaves themselves?**

Seeing that the mannequin-men are closing in on them, the core and alter personas have no choice but to jump into the void. This symbolically represents the MK handler pushing the slaves towards the completion of the programming.

**The core and alter persona are about to jump back into reality.**

By jumping into the void with the alter persona, the core completes programming. The activated alter is now a real entity that can be triggered by the handler.

Back in the real world, the girls notice they have new shopping bags. Because … oh right … that video was about shopping.

## IN CONCLUSION

Perfume's *Pick Me Up* is more proof that the repetitive pattern of MK imagery found in music videos is a worldwide phenomenon that transcends musical genres and cultures. It is proof that a single, powerful elite is in control of the music industry across the world and forces its symbolism upon it. This shouldn't be a surprise as all music labels with distribution means are owned by a handful of mega-conglomerates that control mass media outlets. For instance, Perfume is signed with Universal Music group (the largest music corporation in the world), which is owned by Vivendi SA, one of the five conglomerates controlling the entire entertainment industry.

So, as long as these people are in charge, the music industry will be populated with puppets who have no control over their creations and forced to propagate the elite's agenda. While there are artists who have the fortitude of resisting to the temptation of "selling out", there will always be desperate artists who will look up to the music industry giants, begging them one single thing: "Pick me up".

# THE DISTURBING MESSAGE BEHIND SIA'S VIDEOS "CHANDELIER", "ELASTIC HEART" AND "BIG GIRLS CRY"

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**Sia's video trilogy, "Chandelier", Elastic Heart", and "Big Girls Cry", all feature the young dancer Maddie Ziegler performing elaborate choreography. A deeper look at the symbolism in these videos reveals the disturbing story of a young girl's abuse inside the elite's system of mind control.**

While she only obtained mainstream success in 2014, Sia has been hard at work in the music industry for years. In addition to her own six studio albums, Sia has written hit songs for the world's biggest pop stars including Beyonce, Rihanna, Britney Spears and Rita Ora. If you're a reader of Vigilant Citizen, you already know that ALL of these artists have been mentioned on this site because they have all been used to push the elite's Agenda at some point or another in their careers. Sia is, therefore, not a stranger to the higher ups of the music industry and the messages it wants to perpetuate.

The imagery associated with Sia's sixth album *1000 Forms of Fear* is right in line with the elite's ongoing Agenda, which includes the sexualization of children, the normalization of ritual abuse, and the promotion of mind control. While these are strong words to describe videos of a young girl dancing while wearing a wig, the plethora of symbols surrounding the video trilogy strongly points in that direction.

The album cover features the blond wig worn by Sia and Maddie Ziegler.

This blond wig represents the concept of alter persona. The creation of alter personas is the main goal of Monarch mind control (if you don't know what I am referring to, read this article first) and, coincidentally, products of Beta Kitten programming are often made to wear blond wigs. In the videos, this wig is worn by Maddie Ziegler, who is a typical child star raised by a twisted industry.

## MADDIE ZIEGLER

Maddie Ziegler began dancing at the age of 2 and, at age 8, appeared on *Dance Moms*, a "reality TV" show that I will never watch because it would probably cause me severe nausea and intense chest pain. I have come across a few screenshots from the show and … they gave me severe nausea and intense chest pain. The show is one is yet another excuse to dress young girls in slutty outfits and putting them on TV.

**This is Maddie Ziegler's younger sister in Dance Moms. Call me old-fashioned, but girls her age should be playing in a sand pit or something. Instead, she is dressed in skirts and jewelry, wears makeup, and dances on national TV.**

Ziegler has also appeared in a few Disney TV shows (the ultimate launch pad of screw up child stars). Today, at age 12, things are getting out of hand.

**Ziegler, age 12, looking adult-like with high heels, in the summer issue of Kode magazine.**

**Ziegler (age 12) wearing makeup, a short skirt, and heels while showing off her legs.**

Maddie Ziegler is yet another example of a child star who grew up in an industry ruled by sick people who prey on the innocence of children. Sia's videos symbolically describe the dark side of this entire system. Let's look at the videos.

## CHANDELIER

If one listens to Chandelier without watching the video, it appears to be about a girl who parties and gets drunk in order to keep sadness and desperation at bay.

> Party girls don't get hurt
> Can't feel anything, when will I learn
> I push it down, push it down
>
> I'm the one "for a good time call"
> Phone's blowin' up, they're ringin' my doorbell
> I feel the love, feel the love
>
> 1, 2, 3 1, 2, 3 drink
> 1, 2, 3 1, 2, 3 drink
> 1, 2, 3 1, 2, 3 drink
>
> Throw 'em back, till I lose count

Some parts of the lyrics indicate that the "one for a good time call" might actually be in the "pleasure for men" industry. She "parties" (works) all night, but she actually feels miserable. She gets wasted to become blind to the truth and numb from the pain.

> But I'm holding on for dear life, won't look down won't open my eyes
> Keep my glass full until morning light, 'cause I'm just holding on for tonight
> Help me, I'm holding on for dear life, won't look down won't open my eyes
> Keep my glass full until morning light, 'cause I'm just holding on for tonight
> On for tonight

However, at the end of the night, the sun sheds light on the harshness of her reality.

> Sun is up, I'm a mess
> Gotta get out now, gotta run from this
> Here comes the shame, here comes the shame

While the song might have heavy implications that can be interpreted in several ways, the video adds an even more disturbing dimension by featuring a 12-year-old girl in a skin-colored spandex suit dancing ecstatically to it. The video plunges the song into the dark world of mind control, where abandoned children deal with trauma, abuse, and multiple personalities.

**The cover of *Chandelier* features two lifeless, mannequin-like girls, lying face down and wearing the same wig – which implies split personality. The one on top wears a dualistic black and white pattern (used in the programming of MK slaves) while the other one wears the kind of outfit that a Beta kitten would wear when she's "on for tonight".**

The video features Maddie Ziegler dancing inside a grimy and abandoned apartment with strange drawings (apparently drawn by her) hanging on the wall.

**Maddie dances around a dirty room with a disgusting mattress (she must probably sleep on). Above that mattress are the type of drawings an MK slave would create. One of them is a face with four eyes – which represents a split personality.**

**Flashing one eye – indicating that this is about the MK system.**

The video ends with a shot of Maddie standing in the doorway while the image blurs, making it appear as if she is wearing nothing (I won't even post a screenshot of this). This probably pleased child lovers watching the video. *Elastic Heart* goes even further.

## ELASTIC HEART

Featuring a near-naked Shia Labeouf wrestling with Maddie Ziegler inside a cage, the *Elastic Heart* video sparked some mass media controversy due to its pedophile undertones. This even prompted Sia to apologize on Twitter.

It is interesting that Sia "anticipated" the "cries", but went with it anyway. This is not the kind of subject to take lightly, especially considering the fact that countless people have been traumatized by it.

It is also interesting that Sia felt that Shia Labeouf was the only dancer who plays that role in her video. As I stated my article What is Happening to Shia Labeouf, Shia has been involved, in several ways, in the disturbing world of MK, including growing up as Disney child star. Recently, he was the star of the video *Fjögur Píanó*, which was clearly about Monarch programming (see my article about it here) and over the past years, he has displayed the kind of erratic behavior that is typical of MK slaves. In an interview with Interview Magazine, Shia described the difficult relationship

with his father by using terms that can also be applied to mind control handlers.

> He's the marionette puppeteer. My dad is the key to most of my base emotions. My greatest and my worst memories are with my father, all my major trauma and major celebration came from him. It's a negative gift. (…) But we've got something going on between us that's really valuable to me right now, more valuable to me than having a father. And I financially support his whole lifestyle. I pay him to be my marionette puppeteer.
> – Interview Magazine, "Shia LaBeouf"

So, yes, I suppose Shia is the right person to play a role in a trilogy that revolves around mind control. Is Shia playing the role of his own manipulative father in the video? Is he a predatory abuser? Do the dancers represent warring states in Sia's head? Maybe all of the above.

**The video begins with Shia and Maddie facing each other inside a giant cage. They are both trapped and are both, symbolically, MK slaves.**

**Shia gets weirdly intimate with Maddie. the fact that he's not wearing any clothes doesn't help.**

Maddie reacts to the "advances" (for lack of a better word) by acting like an animal, biting Shia's hand and roaring at him, as if she knew what was coming. However, Maddie warms up to Shia and gets close to him. Sometimes children don't know the boundary between love and abuse.

**The video ends with Maddie being able to escape the cage while Shia is too big to follow her.**

This video featuring two lost souls in a strange setting with disturbing undertones ends sadly.

While it is difficult to exactly pinpoint what went on in *Elastic Heart*, the *Big Girls Cry* video is obvious … for those "in the know".

## BIG GIRLS CRY

While the song is about “big girls” being heartbroken, the video features a little girl for three and a half minutes. During that time, the girl played again by Maggie Ziegler, performs all kinds of facial expressions that end up telling a story. And, she does indeed mimic the abuse and trauma suffered by an MK slave. When one understands what this is truly about, the video is actually quite clear, even blatant.

**Maddie sucks her thumb, a gesture alluding to the innocence and helplessness of children.**

**She then appears to smears lipstick all over her mouth and face – which represent the early sexualization of this innocent child.**

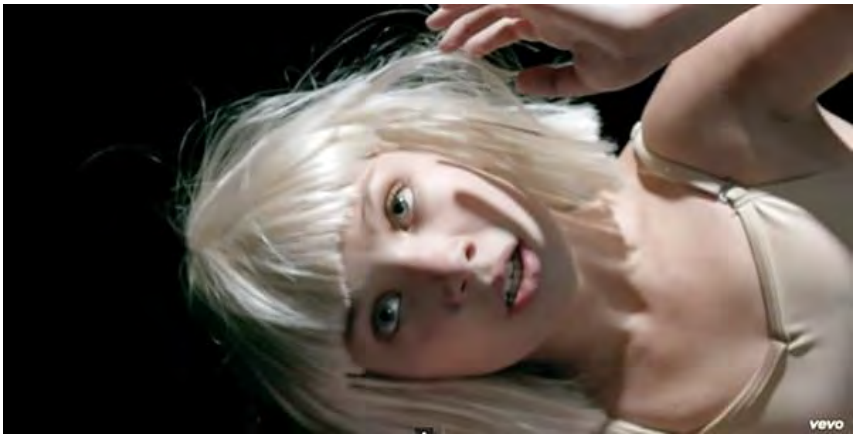
**On her hand is written “Don’t Think” which is the kind of motto MK handlers brainwashes slaves with.**

**Both eyes forcibly held open, maybe to force her to watch something traumatizing – not unlike that iconic scene in Clockwork Orange.**

**The one-eye sign confirming that it is all about Illuminati mind control.**

**Forced to ingest something … God knows what.**

**Maddie holds her ears, screams, and shakes as if she is being electroshocked – a common trauma-inducing torture in MK.**




**She then spins around with a confused look on her face. The trauma of electroshock causes dissociation and the feeling of spinning and floating on air.**

**Then the hands of an unseen person (the HANDler, perhaps?) strangles Maddie.**

**Her facial expressions are controlled by the handler.**

**Forced to silence.**

**Hanged by the neck as a form of torture.**

The video ends with the final product of the traumatizing and dehumanizing process of mind control.

**The end result of this abuse: A young person that is broken, bewildered and dissociated from reality.**

## IN CONCLUSION

Sia's video trilogy tells a story that is dark and disturbing. It will, however, remain a mystery to most viewers because most of them say "Wow, that's so creative and artistic" without truly understanding what it is about. The videos all star Maddie Ziegler, a child performer that is sadly becoming another face of the mass media's obsession with child exploitation.

Each video in the trilogy describes a different aspect of mind control, creating a disturbing narrative. *Chandelier* depicts a child that was visibly abandoned in a disgusting place, surrounded with images alluding her alter persona; *Elastic Heart* portrays a conflictual relationship with some kind of father figure with an underlying theme of child abuse and *Big Girls Cry* sums up the process of mind control using hand gestures and expressive faces.

While this imagery is absorbed by the viewers, powerful music plays in the background, causing an emotional connection with what is happening. In the end, the videos serve the ultimate purpose of the elite's entertainment

industry: To normalize their sick obsessions (child abuse, exploitation and mind control) and to make them part of popular culture. While the masses dance to songs they don't truly understand, the true victims of the system are still ignored by the public as they are locked into a powerful system and subjected to …1,000 forms of fear.

## BROOKE CANDY'S "A STUDY IN DUALITY" IS ACTUALLY A STUDY IN MONARCH MIND CONTROL

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**Brooke Candy is an up-and-coming pop singer who is already deep inside the elite's Agenda. Her short video "A Study in Duality" manages to contain most of the imagery relating to Illuminati mind control and the occult mindset surrounding it.**

Although Brooke Candy is not yet considered to be a full-fledged pop star, all of the elements are there to make her a favorite of the elite's music industry. On top of having all of the right connections to "make it big", she is definitely willing to permeate her work with the Agenda required to get some of that sweet spotlight action.

Candy's father is the CFO of *Hustler* magazine and CEO of Hustler Casino. Her industry ties allowed her to get signed with RCA records in 2014 and to collaborate with people deep in the Illuminati industry such as stylists Nicola Formichetti and Steven Klein (both of them shaped Lady Gaga's image) and artists such as Nicki Minaj, Charli XCX and Azealia Banks.

The executive producer of her debut album is Sia who will also be writing songs for her. Considering the fact that Sia's own album *1000 Forms of Fear* revolves around MK symbolism (see my article about it here) and that she wrote for other MK-system stars such Rihanna, Beyonce, and Britney Spears, would you be surprised if I told you that the symbolism surrounding Brooke Candy is also MK-related?

Well, don't be. Because the material that was released after Candy's signing with RCA is all about the Agenda.

Although it is not even a full music video, *A Study in Duality* manages to sum-up what Brooke Candy and the entire industry is about: Occult and MK symbolism mixed with debasing, dehumanizing imagery. The video was directed by Nicola Formichetti who worked on Lady Gaga's videos *Bad Romance*, *Telephone*, *Alejandro* and *Born This Way* (yes, all of these videos were analyzed on this site because they were full of symbolism).

**Formichetti on the cover of L'Officiel with a butterfly hiding one eye, confirming that he is all about the MK industry.**

**He is also a big fan of Baphomet.**

## A STUDY IN MK SYMBOLISM

*A Study in Duality* fits right in the specific symbolic world of Monarch mind control. Even the concept duality, around which the video is constructed, is of the utmost importance in MK programming as its occult and psychological powers are used during the programming of slaves (if you don't know what I'm talking about, read the article entitled Origins and Techniques of Monarch Mind Control).

In the video, the concept of duality is expressed by the juxtaposition of good girl / bad girl imagery. However, through it all, an overarching theme unites everything: The programming of an MK slave. There is no elaborate storyline behind the video, just a bunch of images that form a perfect MK tapestry. Most of the images in the video flash quickly so they are barely recognizable. So I sat there and watched

the entire thing in very slow motion so I can take these screenshots. It wa a creepy experience.

**The entire video can be summed up with this image: Brooke being "silenced" by a Monarch butterfly – the same way MK slaves are "silenced" by Monarch programming. Her tattoos saying "SAD GIRL" only add to the notion of her being a slave. No, this is not "innovative" nor "creative", this exact symbol has been used on a bunch of artists and fashion models. It is yet another code to represent Monarch programming in mass media.**

**Later in the video we see (for maybe .05 seconds) a caterpillar morphing into a butterfly. While this is a beautiful miracle of nature, this image has a darker meaning in the context of this video.**

In Monarch Programming, the morphing of a caterpillar into a butterfly symbolizes the complete transformation of a slave after programming.

> "When a person is undergoing trauma induced by electroshock, a feeling of light-headedness is evidenced; as if one is floating or fluttering like a butterfly. There is also a symbolic representation pertaining to the transformation or metamorphosis of this beautiful insect: from a caterpillar to a cocoon (dormancy, inactivity), to a butterfly (new creation) which will return to its point of origin. Such is the migratory pattern that makes this species unique."
> – Ron Patton, Project Monarch

Speaking of trauma, several images in the video allude to torture forced on MK slaves to induce dissociation.

**Candy's mouth and eye forced open (one-eye sign) using sadistic surgical methods. We later see her forced to ingest a liquid and choking on it. These images are flashed extremely quickly.**

**A person wearing a black robe and a mask (the handler?) places Candy, who appears to be paralyzed and unable to move, into a bathtub. There is intravenous equipment next to it, meaning that something awful is about to happen in that tub.**

**Thunder going across her head represents electroshock torture. This exact symbol was used in Taylor Swift's video "Style", which is also about mind control (read my article about it here).**

**Her face slapped with a clay-like mask. This is similar to what is called "Porcelain face programming".**

> "The charismatic branch of the satanic Network uses porcelain face programming. This is done by using wax masks upon the victim, and giving them fire torture. The person actually thinks that their face has melted. At that point, the programmer pretends to be a god & a hero, and tells the person he will give them a new face, a porcelain mask. These new faces by the way, look like the ones sold in so many stores. The memories of abuse are then hypnotically hid behind the masks."

– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

The video also heavily alludes to the occult, black magic side of Monarch programming.

**This Baphomet head quickly flashes throughout the video.**

**Candy makes the "as above so below" hand sign – like Baphomet.**

**Eliphas Levi's Baphomet making the "as above so below" hand sign.**

**The back of Candy's head is one big tribute to the occult elite. From the mask hiding a Satanic skull, to the Kabbalistic Chai symbol and the one-eye earring she wears on her right ear – its all there.**

These images are juxtaposed with "pure" and "holy" images in order to convey to concept of duality.

**Candy is dressed like an angel (smoking a joint). She is styled to look like Marylin Monroe, who is the figurehead of Beta Kitten Programming.**

The video ends with a bunch of people trying very hard to look rebellious. By showing their middle finger and by spitting out beer, they are truly showing the world how marginal they are (why are they even drinking beer if they're going to spit it out?).

**By juxtaposing this unruly girl with a monarch butterfly, the video associates being rebellious to Monarch programing which is the most oppressive elite-sponsored system in the world. In other words, it is the exact opposite of being free and independent. Cognitive dissonance at its worst.**

**Some of these young rebels wear a sack over their heads saying Fag Mob. The logo looks like a black magic sigil mixed with the coolness of the middle finger. Important note : People who get tortured are often forced to wear a sack on their heads.**

Fag Mob is apparently the name of the Brooke Candy's fan base. Yup, there is nothing more rebellious than adhering to a stupid fan base name created by a record company.

Congratulations Fag Mob, you are a slightly edgier version of Justin Beiber's "Beliebers", Lady Gaga's "Little Monsters", Taylor Swift's "Swifties" and Beyonce's "Bey Hive".

## IN CONCLUSION

While her debut album on a major label is yet to be released, we can already see the signs of an industry pawn. The video *A Study in Duality*, which is meant to be a promotional teaser of the album, is replete with the symbols of the occult elite and its dehumanizing agenda. By collaborating with industry veterans such as Nicola Formichetti, Steven Klein and Sia, Brooke Candy is sure to have that "industry-approved" image and sound that will allow her to get that sweet spotlight action she craves.

It is difficult to not compare Brooke Candy to Lady Gaga (although her fan base vehemently denies that, right after spitting beer on the floor). The fashion style is similar, the imagery is identical and her work also revolves around the Illuminati mind control agenda. This is not surprising because the same people who were behind Gaga are behind Candy. She is therefore yet another proof that artists may come and go … but the Agenda remain same.

## MUSE'S "THE HANDLER" : A SONG ABOUT A MIND CONTROL SLAVE SINGING TO HIS HANDLER

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**Muse's *The Handler* is one of the most obvious music videos about Monarch mind control ever created. However, it takes some basic knowledge on the subject to understand the true meaning of the video. Here's a closer look at *The Handler*.**

Muse's lead singer Matt Bellamy was never a stranger to themes relating to the occult elite and mind control. The band's 2009 album *The Resistance* contained titles such as *Uprising* and *MKULTRA* which alluded obscure topics relating to conspiracy theories. After the success of that album, Muse obtained some music industry recognition, participated in the 2012 Olympics Closing Ceremonies (which were a big occult elite ritual – read my article about it here) and, since then, the band's message somewhat shifted. Indeed, Matt Bellamy went from stating in 2006:

> "September 11 is clearly an inside job, there's massive evidence that suggests that it was either allowed to happen or even worse, deliberately made to happen"
> – Drowned in Sound, Muse's Matt Bellamy: "September 11 is clearly an inside job".

to flip-flopping on the subject in 2012 :

> "I don't believe that anymore, although there are lots of questions to be answered. I still read a lot about political history, the influence of corporations and the military but I make sure I'm reading from credible sources. I think my political views are bit more nuanced now."
> – Metro, Muse's Matt Bellamy: It's only now I feel comfortable singing about love

These kinds of statements, combined with a more subdued second album lead fans to wonder if the band “sold out” to the music business.

However, the band’s latest album, *Drones*, brings Muse back to its “Resistance” roots and goes even further down the rabbit hole. *Drones* is indeed a concept album that “follows the protagonist’s journey from abandonment to indoctrination as a “human drone” and eventual defection”.

Matt Bellamy described *Drones* as an album about the dehumanization of modern warfare:

> “To me, drones are metaphorical psychopaths which enable psychopathic behaviour with no recourse. The world is run by drones utilising drones to turn us all into drones. This album explores the journey of a human, from their abandonment and loss of hope, to their indoctrination by the system to be a human drone, to their eventual defection from their oppressors.”
> – Gigwise, Muse announce Drones album and UK Psycho tour

**The album cover of *Drones* depicts an unseen puppet master controlling a drone who is controlling masses of drones.**

The sixth song of the album, entitled *The Handler,* describes the protagonist's indoctrination … and this indoctrination is clearly accomplished through Monarch mind control (if you don't know what I'm referring to, read this article first). The vocabulary of the song and the symbolism of the video could not be clearer, making *The Handler* one of the clearest references to Monarch programming in popular culture to date. Let's look at the video.

## THE HANDLER

The song is about an MK slave singing to his handler. Right from the start, the lyrics refer to trauma-based mind control.

> You (you, you)
> Were my oppressor
> And I (I, I)
> I have been programmed to obey

And now (now, now)
You are my handler
And I (I, I)
I will execute your demands

The handler was first the "oppressor" as he subjected the slave to unbearable pain, torture, and trauma in order to induce dissociation. Once that is accomplished, the oppressor becomes the "handler" who programs an alter-persona that can be controlled at will.

In the video, a shady figure in a black hood plays the role of the handler. He's sticking out of a strange structure which appears to be the brain of the slave. While the handler acts as the master of ceremonies, symbolic images rotate around the slave's brain. All of them refer to Monarch programming – and many of them are actual MK trigger images.

**As Muse sings about the Handler, symbolic characters move in front of him. Here, a moon crescent inside a cage represents the imprisonment of the MK slave.**

**Then Alice in Wonderland appears. This fairytale is used by MK handlers to program slaves as they are encouraged to "follow the white rabbit through the looking glass" towards dissociation.**

**Here we see Minnie Mouse (a reference to Mickey Mouse programming) and, left of it, a chest full of Monarch butterflies flying around. Pinocchio also later makes an appearance. The story of the wooden puppet created by a puppeteer who turns into a "real boy" resonates deeply in MK programming.**

Another item waltzing in front of the handler is a teddy bear. Plush toys and pets are often given to slaves so they can bond with them and get some comfort … have them live the

trauma of losing a loved one. We'll later see how this plays out in the video.

The lyrics of the song mention the key steps of Monarch programming. The chorus alludes to the ultimate goal of Monarch programming: dissociation.

> Leave me alone
> I must disassociate from you

**The word "dissociate" appears in large letters above a shady handler while Alice in Wonderland twirls around. This could not be more MK ULTRA-related.**

After being subjected to intense trauma and torture, MK slaves are pushed towards dissociation – it is a natural defense mechanism of the brain when faced with unbearable trauma. After dissociation, handlers have "access" to the slave's brain and can create programmable alter-personas.

The second verse of the song relates to the state of the slave after programming.

> Behold my transformation

**The video spells out "transformation" as Trance Formation. It is a reference to the book *Trance Formation of America* by Cathy O'Brien.**

*Trance Formation of America* is one of the first books ever to reveal the Monarch mind control system used by the occult elite. In her biography, O'Brien writes:

> "I have prepared this book for your review and edification concerning a little known tool that "our" United States Government is covertly, illegally, and un-constitutionally using to implement the New World Order (One World Government). This well documented tool is a sophisticated and advanced form of behavior modification (brainwashing) most commonly known as MIND CONTROL. My first hand knowledge of this TOP SECRET U.S. Government Psychological Warfare technique is drawn from my personal experience as a White House "Presidential Model" mind-control slave."

The rest of the second verse describes the powerlessness of a programmed MK slave who cannot help but obey the handler's orders. The slave is a stranger in his own mind.

> And you are empowered to do as you please
> My mind was lost in translation
> And my heart has become a cold and impassive machine

The third verse is about the slave rebelling and attempting to break from his programming.

> I won't let you control my feelings anymore
> And I will no longer do as I am told
> And I am no longer afraid to walk alone
> Let me go
> Let me be
> I'm escaping from your grip
> You will never own me again

**During the third verse, things change in the mind of the slave: The moon is free from its cage, the Monarch butterflies are free from the chest and the handler is dead.**

However, like most stories about Monarch programming, victory is mere illusion.

**As the camera zooms out, we see another, larger handler above the dead handler. In the MK system, there are multiple levels of handlers. Most MK handlers are slaves themselves who are used to carry out the dirty work as superior level handlers oversee the entire process. Notice how the teddy bear now hangs upside down.**

## IN CONCLUSION

*The Handler* is one of the most blatant music videos about Monarch mind control in popular culture. However, contrary to other MK-themed pop videos described on this site, the narrative of Muse's story does not glorify Monarch programming, it goes against it. Does that mean that, despite being signed to a major label, Muse is anti-elite and anti-establishment?

Well, that's not clear.  As stated in an article in Pseudo-Occult media, there's a duality that permeates the message and the symbolism of Muse's works. On one hand, some of their work has a rebellious and revolutionary message but, on the other hand, the band ultimately just adds more occult elite noise in mass media, albeit with a slightly different perspective. While the symbolism of *The Handler* could not be clearer

for someone who knows about Monarch mind control, it still goes way above the heads of regular viewers (read the YouTube comments of the video, you'll understand).

In the end, the work of Muse accomplishes what symbolism does best: It reveals to those in the know and conceals from those who are not. For this reason, it is up to us to be vigilant citizens and understand what mass media is trying to sell us. Otherwise, we will turn into drones who are controlled by other drones.

## RIHANNA'S "BETTER HAVE MY MONEY" PROMOTES THE ELITE'S OBSESSION WITH TORTURE

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**Rihanna's "Better Have My Money" purposely pushes limits and purposely pushes them in a specific direction. The video is a continuation of mass media's agenda of glorifying death, torture and dehumanization. We'll look at the twisted messages behind "Better Have My Money".**

Since the launch of Vigilant Citizen in 2008, Rihanna has been a part of the picture. In fact, one of the first articles I ever wrote was about Rihanna's Umbrella, and nothing has really changed since then. More than 7 years later, Rihanna is still being used to push the occult elite's agenda … because that's what industry pawns do. With *Better Have my Money*, Rihanna truly confirms that popular culture has turned into a depraved, toxic wasteland that purposely exposes young minds to death, murder, and torture. But it is not simply about exposing the youth to these things, it is about glorifying them, making them cool, fashionable, desirable and trendy.

Considering that the occult elite is not ashamed of torturing people for all kinds of purposes (see the horrific revelations of the CIA torture report and the entire MK Ultra system), it is not surprising that they are looking to sell their love of human misery to the youth. One might say "This has nothing to do with Rihanna, it is just a fun video". But actually, yes, it does. In *Better Have My Money*, Rihanna re-enacts actual torture techniques used by psychopathic entities and makes them appear cool. I mean, when you torture people on a

yacht while there's party music in the background, it's cool, right? Right? Torture is cool? Oh, and sexy, too.

## IT'S NOT REALLY ABOUT HER MONEY

If you listen to *Better Have My Money* without being exposed to the video, it is easy to assume that the song is about someone owing Rihanna money that she wants back. If someone has ever owed you money and tried to weasel their way out of paying you back, you probably relate to the catchy chorus of the song: "B*tch better have my money".

However, the imagery of the video takes things to a disturbing, psychopathic, sadistic new level. Now it is not simply about Rihanna trying to get her money, it is about Rihanna enjoying torturing and killing people. But, because it's Rihanna that's doing it, we'll rationalize the horrors on screen and say that it's just her being a "strong, empowered, independent woman", right? Well, guess what. Even if a woman does it, killing and torturing people is still wrong.

Does watching the video gives you an uneasy, unpleasant feeling in your gut? That's your instincts subtly telling you that what you are watching is not right. It does not fit with the state of natural balance and harmony your mind attempts to stay in. Watching pain, suffering, dehumanization, and death is not "art", it simply kills the soul.

As it is often the case with mass media, Rihanna's video synchronizes with a recently released video from another pop star who also took on a bloody, vengeful, and violent persona: Taylor Swift.

**Released a few weeks apart, *Bad Blood* and *Better Have My Money* feature pop stars in celebrating death and violence while wearing red hair – the color of blood and sacrifice.**

## THE VIDEO

The *Better Have My Money* video begins with a stereotypical Hollywood wife crossing paths with Rihanna and her mysterious trunk.

**Rihanna is about to turn into a psychopathic torturer. But I looove her bohemian-chic style, so it's OK.**

Rihanna leaves the elevator with the woman inside the trunk and the ordeal begins. Rihanna and her friends do not simply kidnap the woman to get their money back – they take pleasure in torturing her in various ways. In short, they are partaking in the guilty pleasures of the occult elite: dehumanizing, torturing, traumatizing, and, ultimately,

murdering people. Yes, that's what the occult elite does. In real life. Read the news.

First, they strip their victim naked – a classic way of taking away the victim's dignity and sense of security and to enter the realm of sexual abuse.

**They hang her upside down while Rihanna looks really cool. Looove that hat BTW.**

> "Simply hanging a person upside down for one or two hours will begin to play tricks on the mind. The mind will begin to dissociate, and will begin to reverse the primordial brain functions such as pain is pleasure. The person's mind rearranges. This is often done with Beta alters or Beta models to get them to think that the pain of sadistic rape is a pleasure. After this reversal in the mind that "PAIN IS LOVE", the S&M kitten alters will beg their handler to slap them, tie them up, hurt them, etc. They will tease their handler, and tell him he is not a real man if he shows any mercy in how the pain is inflicted. Fire/burning torture is used in the porcelain face programming."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Rihanna and her friends appear to have gotten the CIA handbook of torture.

**Inducing vomiting through motion and/or drugs.**

Rihanna also appears to know about the sick mind games played on Beta Kitten slaves such as “making them pretty to then treat them like whores”.

**Rihanna and friends make the victim wear jewelry and makeup. They even add eye-lashes on her blindfold. She is then drugged. This is the kind of stuff MK handlers do to slaves before abuse.**

**Keeping a victim underwater and simulating death by drowning is a particularly traumatic torture technique (see Guantanamo Bay/ waterboarding) that often leads to dissociation.**

In the scene above, the victim is kept underwater to hide her from the idiot policeman who is too distracted by the pretty women to notice anything else. When pop stars like Rihanna and Taylor use sex and violence to get what they want, it is often portrayed as a feminist statement. But in mass media, feminism is not about equality, it is about normalizing degradation and violence and calling it empowerment.

After a bunch of shots of Rihanna looking angry and cool, we finally learn why this poor woman is suffering. Because her husband owes Rihanna money. The woman is therefore presumably totally innocent but is still subjected to the worst kind of abuse. (By other women. So much for feminism!)

Despite his wife's torture, the husband is not sending Rihanna her money, so she decides to slaughter him like a farm animal. That's rational.

**The man's living room is covered with plastic sheets because Rihanna is about to hack and slash him in an orgy of unnecessary violence. I'm sure Rihanna's 12-year-old fans will enjoy this.**

**In a quick shot, we see his hand cut off.**

Doing all of these horrific things was apparently worth it because Rihanna got her money. Good. We were all very worried about Rihanna's money. While young viewers will conclude that "Rihanna is such a bad-ass", the final scene of the video reveals her true state.

**Rihanna lays in the trunk where the torture victim was previously placed.**

Not unlike the torture victim, Rihanna is inside the chest, naked and drugged. It is a symbolic way of stating that Rihanna is actually not a cool, renegade bad-ass, but is a victim herself. She is a product of the Beta Kitten industry, she has literal blood on her hands, but there is some money thrown at her to keep her in line. In other words, she is no different than the woman who got kidnapped, tortured and exploited to get money. By portraying a sadistic killer over club music, she is being used and manipulated by the industry to advance its Agenda. She is not “empowered”, nor is she in control of anything. She never was.

**The last image of the video, after the song is over, shows Rihanna's face dripping with blood over unsettling sounds.**

The blood on Rihanna's face recalls the extreme violence of the murder she committed and reminds us of the real point of the video. This was never about getting paid. This is about using Rihanna to sell the elite's culture of death and dehumanization while negating human dignity, self-respect, and everything that is positive about humanity.

## IN CONCLUSION

There is no hidden message in *Better Have My Money*. Everything is in your face, like the blood dripping down Rihanna's face. The video still manages to deceive viewers by rationalizing horror because "the guy was a jerk and he deserved it". No, he didn't.

However, the sickness goes deeper than this. This video is about the elite's obsession with pain and torture. Whether you are looking at the treatment of war prisoners and MK slaves, or at the underground rings selling snuff torture, those "above the law" have legitimized the torture of those that are "beneath" them. Not only is it used as a tool to obtain what they want, but their inverted mindstate "gets off" on

it. *Better Have My Money* celebrates this mindstate under the guise of being “edgy”.

What does this say about us and our culture? Why does “pushing the limits” in popular culture always go in a debasing and dehumanizing direction, but rarely in the opposite direction, toward beauty, creativity, and innovation? Because those who control the world economy and mass media do not want human minds to expand and be inspired. They want the opposite. They want closed, cloudy minds obsessed with unhealthy and destructive ideas and images. Minds they can control.

Rihanna is a tool to accomplish this. She doesn’t really have a say in any of it. She didn’t even write the song. She is simply doing what her bosses tell her to do. And, when all is said and done, they will tell her: “B*tch better have my money”.

# JUSTIN BIEBER'S "WHERE ARE U NOW" IS FULL OF QUICKLY FLASHING ILLUMINATI IMAGERY

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**Justin Bieber's "Where Are U Now" video features hundreds of images superimposed on the singer, all flashing at high speed. Unsurprisingly enough, there's a whole lot of Illuminati symbolism.**

Although this is my first full article on Justin Bieber, it is nevertheless quite obvious that he has been a major music industry pawn for years. Considering that he was discovered and marketed at a very young age, Bieber most likely went through the most horrific path to success, which includes being "introduced" to some of the biggest creeps in the industry and "initiated" through some kind of abusive and degrading ritual. He may have been even subjected to mind control.

As if he was chosen to play a specific role, Bieber's career has revolved around an astonishingly long list of humiliating and embarrassing events ranging from strange, erratic behavior (not unlike other MK child stars, such as Britney Spears and Amanda Bynes) to brushes with law enforcement officials around the world.

Bieber is also the recipient of near-universal hate from music fans worldwide, a hate that keeps growing with each additional "douchey" thing he says and does. Through it all, Bieber does not appear to have any control over what is happening to him, as he is transported from one place to another while constantly displaying his "I've been severely abused, please stop" face.

For this reason, the overall concept of Bieber's video *Where Are U Now* is perfectly fitting. By having random people draw whatever they want on Justin Bieber, the video reflects Bieber's lack of control over his image, his message, and his entire raison-d'être. He is basically a blank canvas on which his handlers can paint anything they want – and he cannot say anything about it — even if it's really insulting … even if it goes against his deepest beliefs. Welcome to the music business.

## WHERE ARE U NOW

The visual contents of *Where are U Now* were gathered from an event held at the Jack Ü headquarters where fans customized frames from the music video with crayons and colored pastels. The final result is Justin Bieber moving as these images flash at about 30 frames per second. The only way to actually view these images is to pause the video at random times (which is how I managed to grab some screenshots). While many of these images are genuinely funny and creative, a specific set of symbols keep reappearing. And, coincidentally enough, it is the exact same set of symbols the occult elite keeps peppering throughout the music videos of other major pop stars. Also, many of these images basically insult Bieber. While this might show Bieber's mature and vulnerable side, it mostly shows how he has no control over how he's portrayed.

We don't know much about the "real" Justin Bieber, but, throughout his career, he did insist on the fact that he's a faithful Christian. Considering this fact, why are there SO MANY satanic inverted crosses in that video? I am not talking about a few odd ones, it is a clear pattern. Here are just some I managed to catch.

An inverted cross on his forehead.

Another one.

**Yet another inverted cross + bonus messages such as : “Kill the Poor”, “Love the Devil Back” and other stuff I won’t type out.**

**Another inverted cross on Bieber’s forehead. Our generation is so creative.**

**An another inverted cross on his forehead and the words “False Gawd”.**

**Can you see a pattern forming here?**

**Another inverted cross plus a penis I censored to save the jobs of people at work.**

**An ironic "Jesus Saves" with Bieber portrayed as the devil with 666 on his chest. As a self-professed Christian, I am not sure Bieber approved of that slide. But he, unfortunately, has no power over whatever is projected on him.**

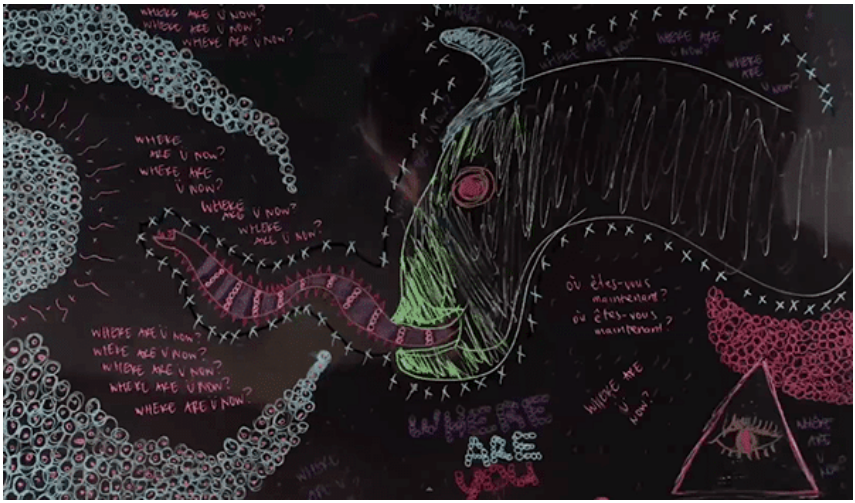
In addition to the many satanic images, classic Illuminati imagery appears throughout the video. The pyramid and the all-seeing eye make numerous appearances.

**The All-Seeing Eye inside a triangle with the words “We Made It”. Yup, Bieber “made it” thanks to “Them”.**

**Bieber is just chilling, holding an Illuminati pyramid.**

**Here we see an Illuminati pyramid and a bunch of other Masonic symbols, such as the square and compass and the hexagram.**

**More of the same symbol + aliens.**




**Bieber is turned into a horned monster with the Illuminati symbol at the bottom right.**

**Bieber's face is the pupil of a big Illuminati pyramid.**

All of these images flash throughout the video at such a great speed they are basically subliminal unless one pauses the video at random places to admire these great works of art.

Another pattern: Ridiculing Bieber in his own video.

**Bieber turned into a Miley Cyrus look-a-like doing what he probably had to do to make it big in the industry. I'm sorry if that was harsh, but people still do not understand how Hollywood is chock full of child lovers.**

During the video we see Bieber looking very sad and vulnerable, as paint drips from his forehead – not unlike Jesus bleeding from his crown of thorns.

**Bieber is the whipping boy of the music industry. That's how his handlers want him to be.**

**The video ends in a somewhat fitting way: Bieber turns into a big blob of paint and vanishes away.**

## IN CONCLUSION

As you can see, there is no intricate storyline in the video, just a bunch of images flashing on Justin Bieber. While these images were apparently drawn by random people, some

symbols and messages keep reappearing and, coincidentally enough, they perfectly fit the overarching Agenda of the occult elite.

Some might say, “you are analyzing crappy drawings made by some dude wearing square glasses and a backpack”. Yes. Maybe those who made these drawings were being trollish or ironic. Maybe they did it because drawing occult symbols is cool and trendy right now. Maybe some know about the Illuminati industry and tried to communicate a message about Bieber being a pawn. Maybe today’s generation has been so brainwashed by Illuminati videos that they cannot think of anything else to draw. Or maybe some of these images were added by the video makers themselves to preserve a healthy quota of required Illuminati symbolism.

Whatever the case may be, the ultimate outcome is the same: *Where Are U Now* is yet another music video with millions of views that flashes Illuminati symbolism directly into the minds of the youth. You can rationalize it any way you want, but in the end, that’s what happened.

# THE 2015 MTV VIDEO MUSIC AWARDS : DANCE, PUPPETS, DANCE

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**The 2015 VMAs were a typical awards show: Music industry puppets doing what they are told to do by their masters. The host of the show, Miley Cyrus, is the ultimate product of the industry: a hyper-sexualized Kitten slave with no control over her behavior, image or her thoughts.**

If you are a regular reader of Vigilant Citizen, you know that I've been writing about award shows for years. I always feel compelled to analyze them because they so openly reveal the powers that control popular culture and their true intent. Six years ago, I wrote an important article on the 2009 VMAs that was one of the most blatant displays of the occult elite ever seen. Do you remember who the stars were of the 2009 VMAs? Kanye West and Taylor Swift. Do you know who the stars were of the 2015 VMAs? Kanye West and Taylor Swift. Six years later, the puppet show still uses the same puppets to "entertain" us. The VMAs are indeed not for the claustrophobic. Year after year, the show unites the same faces in a closed space to act out whatever ritual the elite wants the masses to witness this particular year. The 2015 VMAs were no different, and, in some ways, took things to a disgusting new low.

The 2015 VMAs were about mind control slaves, alter personas, hypersexualization, degradation, strange political propaganda, and, most importantly, gigantic fake butts. It is about everything the industry has turned into: a bunch of broken people being manipulated to break the masses

as a whole. Hosting this entire mess is the figurehead of Beta Kitten programming, Miley Cyrus, who, throughout the show, aimed to prove that she is an empty shell, an artificial alter persona that has been reduced to talking only about either sex or drugs. And, when she is not talking, her act is about degradation mixed with a hefty dose of Illuminati symbolism.

## OPENING SEQUENCE

The opening sequence of the VMAs was a near-psychedelic animated montage that clearly exhibited what these award shows are truly about: No, it is not about the music. The VMAs are about the rituals we are made to witness – all pre-programmed by the higher-ups of the music industry.

**The opening sequence of the VMAs featured some of the symbolic and ritualistic events that happened throughout the years, including the initiatory kiss between industry slave Britney Spears and the grand priestess of the music industry Madonna. The movement of “fluids” from one skull to another aptly portray the occult transfer of energy during that ceremony.**

**Continuing in the Beta Kitten tradition, Miley Cyrus is seen literally riding a kitten with a pair of cherries over her head. To emphasize her dissociative MK slave status, her head pops off and a bunch of crap (that makes up her alter persona) comes out of her body.**

That opening sequence sets the table for what was to come: A Illuminati MK slave extravaganza.

## MILEY CYRUS: BETA KITTEN SLAVE

As stated above, the VMAs were mostly about Miley Cyrus and her Beta Kitten slave status. It is as if her handlers wanted to show to the world to what degrading lows they can force her to go.

At the start of the show, Miley says this:

> "I am totally stoked to have my entire family here tonight."

**The camera then cuts to her father Billy Ray Cyrus who has to sit there and watch his daughter do a bunch of really degrading stuff. Her older brother and younger sister were there too.**

Only a few years ago, in 2011, Billy Ray was speaking out against Miley's handlers and even added that his family was "under attack by Satan" (read my full article about it here). Billy Ray stated:

> "I've done some stupid crap – I do stupid crap. We all do. But it's different when you sit back and you see it happening to your little girl," he explained. "I feel like I got to try. It's my daughter"
>
> "And," Billy Ray added, "some of these handlers are perhaps more interested in handling Miley's money than her safety and her career," something that leaves him "scared for her."
>
> Billy Ray went on to discuss how fame ultimately cut short the lives of Jackson, Cobain and Anna-Nicole Smith, which has made him all the more eager to help his daughter navigate through life in the spotlight.
>
> When he looks back on Miley's rapid rise to fame through "Hannah Montana," on which they both starred, he said he sees how "the business was driving a wedge between us."
>
> "It destroyed my family. I'll tell you right now – the damn show

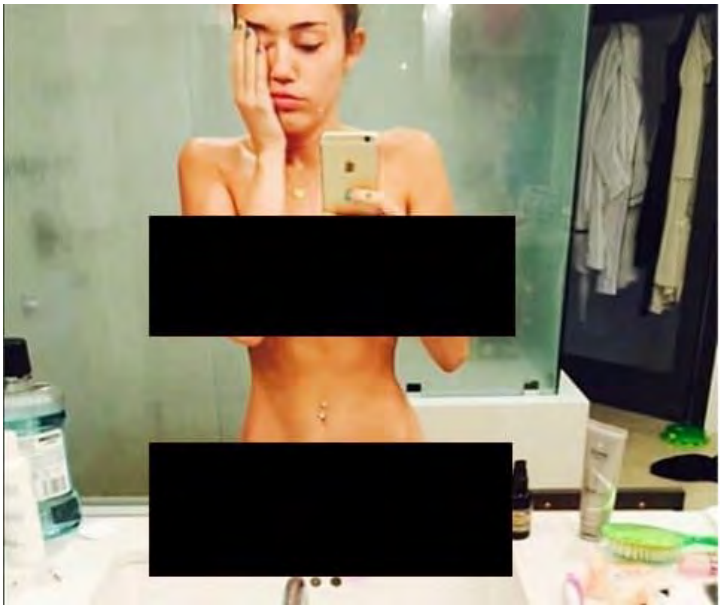
> destroyed my family," Billy Ray declared, before admitting he wishes they never agreed to do the Disney Channel show.
>
> "I'd take it back in a second. For my family to be here and just be everybody okay, safe and sound and happy and normal, would have been fantastic. Heck, yeah," he said. "I'd erase it all in a second if I could."
>
> And for those who believe Billy Ray's concern is really about whether his daughter will continue to be a cash cow, he offered to set the record straight.
>
> "I've never made a *dime* off of Miley," he insisted. "You got a lot of people have made percentages off of her. I'm proud to say to this day I've never made one commissioned dollar, or dime, off of my daughter."
>
> Billy Ray didn't place all the blame on those currently in Miley's life. There are also evil forces at work, he claimed.
>
> "Somewhere along this journey, both mine and Miley's faith has been shaken," he said. "That saddens me the most."
>
> His family, Billy Ray argued, is now being ruined by Satan.
>
> "No doubt," he insisted. "There's no doubt about it
>
> – NY Daily News, Billy Ray Cyrus in GQ: My family is under attack by Satan, I'm 'scared for' daughter Miley

A few years later, Billy Ray went from accusing the "evil forces" of the industry of manipulating Miley and even fearing they she might end up like other industry slaves (namely Michael Jackson and Anna Nicole Smith), to sitting at the VMAs and cheering for his MK slave daughter. I guess he got subdued.

Knowing that Miley's entire family was in the audience made watching the VMAs even more difficult.

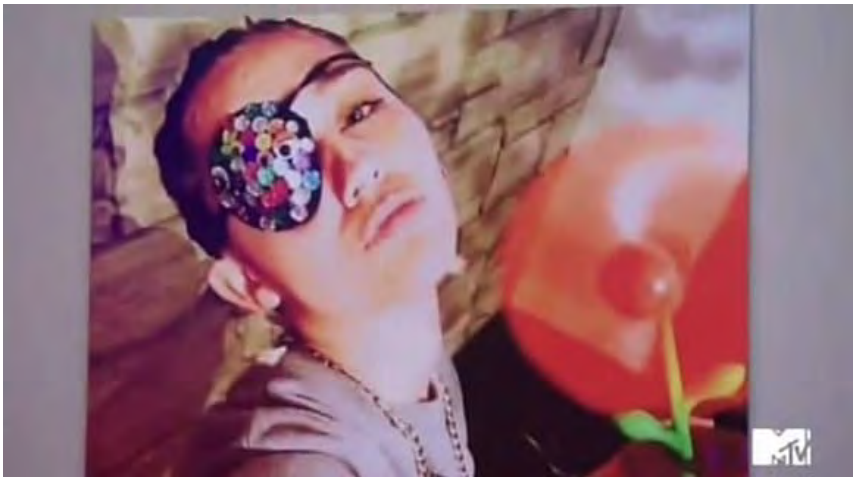
**Shortly after seeing her father in the audience, Miley comes out dressed like this. What father wouldn't want to see that.**

Like everything else in the VMAs, this cringe-inducing scenario was not random. The sick, twisted industry was openly showing what it is doing to Billy Ray's child and, on a larger level, all of the nation's children. By putting onstage Miley Cyrus, the wholesome Disney girl who grew up before our eyes, and turning her into Beta slave – while her father is watching – is the industry telling us: "This is what we are doing to the youth, and there is nothing you can do about it".



**Before the VMAs even started, Miley posted a pic on Instagram about hosting the VMAs. She's totally naked and strategically hiding one eye. A great way of telling us that she'll be the ultimate Beta Kitten slave for the VMAs.**

Speaking of Instagram, a humorous skit during the VMAs was about two men in suits dictating to Miley what she should post on her Instagram account. Considering the fact that Miley keeps posting Illuminati mind control pictures on her account (see my Symbolic Pics of the Month articles), I wouldn't doubt that there are actual men in suits telling her what to post to her millions of followers.




**During the skit, one of the men shows Miley one of her selfies – she has one eye strategically hidden. Her persona is 100% about being an industry slave.**

Throughout the show, Miley constantly emphasizes the fact that she is completely uninhibited and that there is no limit to what she can do, which is the prime characteristic of a Beta Kitten slave. For no particular reason, she says:

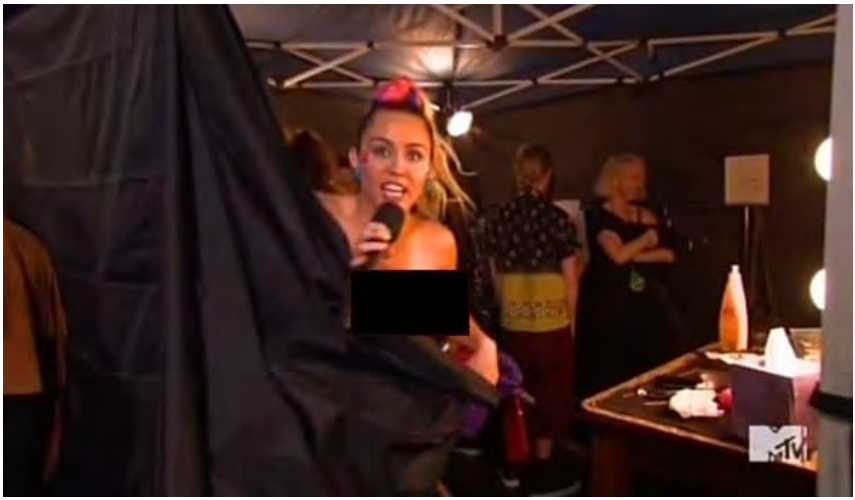
> "You know me, I'll do anything. It doesn't get much crazier than me."

Instead of actually hosting an awards show, the VMAs was more about portraying the Beta Kitten status of Miley.

In another skit, Miley gets asked what's the nastiest thing she's done.

**Miley tells a long story that is nearly entirely censored where she appears to be describing disturbingly weird sex with a bunch of people. In the end, she apparently ends up licking the floor. In other words, Beta Kitten stuff.**

**Later we see Miley nearly naked while wearing glasses that remind us how MK slaves are completely blinded to what is happening to them. She is holding a pastry laced with drugs given to her by some guy. In other words, she has zero control of her mind, body, and soul.**



**Later during the show, we see Cyrus naked behind a curtain. She is given a mic because she needs to present something The camera then cuts away because her boob is out. We then hear Miley says "My tit is out? Sorry."**

Why was Miley naked at this specific point and time? Why was she given a mic? Why was she even on camera? Why can't she have a little dignity for a couple of minutes? Because she is the Beta Kitten of the night.

### The Nicki Minaj Beef

Then, of course, there was the odd scrap with Nicki Minaj that caused some pointless discussions the next day. First, at the risk of shocking you, yes, this was clearly scripted. It was about one Beta Kitten (Nicki) going at another one (Miley). Let's relive this great moment in American history.

**First Nicki gets an award for her video "Anaconda", which is basically a Beta Kitten theme song. When she gets on stage, the screen behind her displays Nicki riding a kitten.**

If you re-listen to her little acceptance speech, you'll notice something weird. She starts off speaking very gangsta-like, saying stuff like:

> "Where my girls getting money at?".

Then, as if a switch was turned on, she takes on California Valley Girl accent and says with a little voice:

> "Thanks you guys, this is sooo epic. This might sound sooo random but do you know who I'd like to thank? My pastoooor."

Nicki then switches again, becomes "ghetto", and calls Miley a b*tch and so forth. In short, Nicki basically switched personalities like MK slaves do. This is one big Illuminati mind control show.

**When then see Miley looking irritated about what just happened. The two eyes on her breast confirm that this is an MK setup.**

Miley then says that, even though she did not win an award at the VMAs, she nevertheless had an impact on them. We then see the pinnacle moment of her career appear behind her.

**According to Miley, the impact she had on the VMA was when she became America's #1 Sex Kitten.**

**MTV is really trying to make this moment "iconic". We see it appear on several occasions during the show.**

The VMAs ended with a horrifying performance from Miley that features one of the worst songs I ever heard in my life.

**Gender Fluid**

In my article entitled The Agenda Behind Bruce Jenner's Transformation, I described how the confusion of genders is an important part of mass media agenda in 2015. Whether you agree with it or not, nobody can deny that there was a clear mass media push for everything transgender this year. Miley Cyrus' final performance is further proof of this.

**The performance was presented by unknown people who are apparently transsexuals. One of them says “We do this because of the sticky young impressionable minds that are watching us right now”. Yup.**

**Miley then proceeds to perform surrounded with countless Illuminati All-Seeing Eyes on and around her.**

Her song ends with her saying:

> Why they put the d*ck in the p*ssy? F*ck you.

**Miley, who is basically the only female on stage (although she claims she is "gender fluid"), "blows her load" on the audience. It is all about reversing genders and their natural functions.**

At the very end of the show, we see a harsh reminder of Miley Cyrus' status as an MK slave.

**Miley announces that her new album is available online. The name of that album? "Miley Cyrus and her Dead Petz".**

That's a rather dark name, especially considering the fact that Miley was reportedly very distraught when her dog died

last year. In mind control, it is a common technique to cause trauma and dissociation to a slave by giving them a pet to care for and then to kill it.

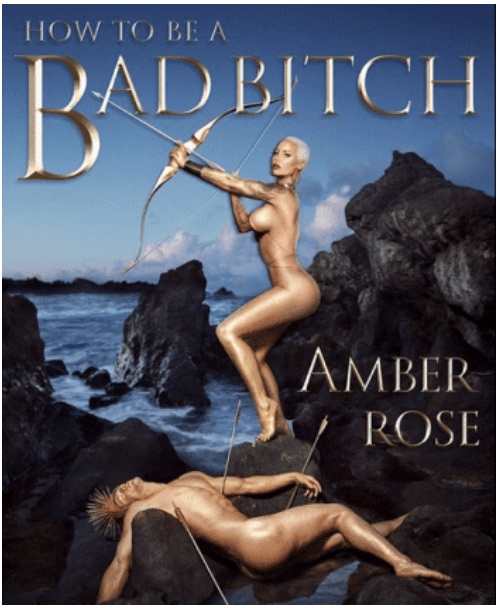
In short, everything about Miley Cyrus' hosting gig was about promoting and exploiting the Beta Kitten persona she is forced to embody.

## OTHER PUPPETS

Believe it or not, there were other people at VMAs, and they also brought their share of Illuminati Agenda to the table.

**During the pre-show, Amber Rose and her friends wore clothes with some pejorative terms on them – apparently to "raise awareness".**

That's some typical, hypocritical, reverse-psychology type stuff the elite loves to do. Doesn't walking around with a label on you automatically reduce you to that label? According to her outfit, Amber Rose has an issue with the word bitch. Maybe she should re-read the title of her own book.




**The book should be titled “How to be a Hypocrite”.**

**All of the presenters who walked on stage had a gigantic eye behind them, a clear reminder that they are all owned by the industry. Here, Britney Spears, a veteran Beta slave, made a very robotic appearance.**

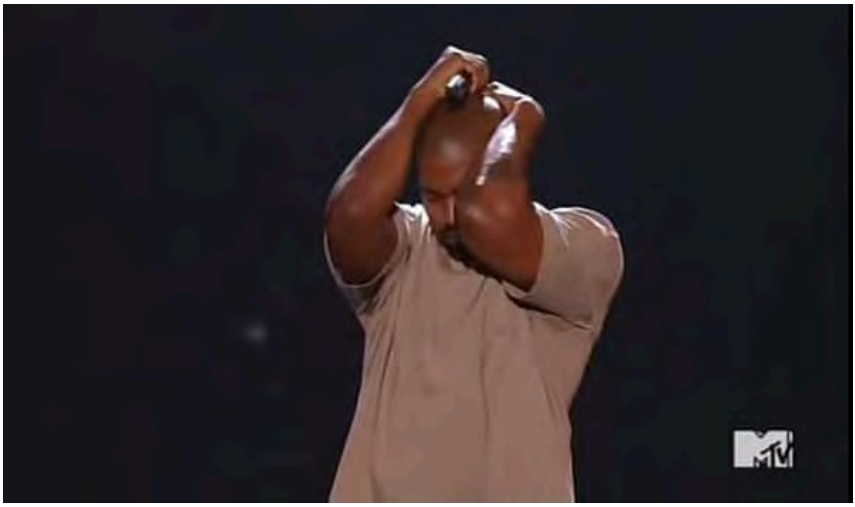
**After his performance, Justin Bieber was seen crying for several seconds.**

As I stated in my last article on Bieber, he is basically a male Beta slave and his entire career is about shame, humiliation and being a broken person. I am not sure if his crying staged or not, but the camera did stay on him for a few long seconds instead of just cutting away to something else like it usually does. While Bieber was sobbing on stage, Miley takes off her jacket, swings her hips and tells him:

> "Hey Justin, call me when you're legal".

In other words, she treated him like an underage sex toy … like his handlers most likely did. Another very cringe-inducing moment involving two industry slaves.

But the cherry on this MTV Sunday? Kanye West talking very slowly, for a long, long time, making little to no sense, to finally reveal that he wants to be the President of the USA.




**The industry broke Kanye. And since he's Mr. Kardashian, he barely makes sense anymore.**

While one can wonder why he did not simply thank people for his award instead of going on an endless rant, he said one sentence that sums up the reason behind these award shows.

> "This arena, its going to be totally different setup tomorrow. This stage will be gone. After that night, the stage is gone, but the effect it had on people remains."

## IN CONCLUSION

The 2015 VMAs were, once again, a celebration of everything "the industry" is about. And the industry is not about music, creativity or artistry. It is about the industry showcasing its twisted control over its puppets to the world. More importantly, it is about saturating the airwaves with the antics of people nobody truly cares about in order to make sure that true, revolutionary artists, with the potential to truly change the world, can never get much-needed television time.

In short, the 2015 VMAs, and the "music" it promotes, are

about transferring the sad, twisted and toxic culture of the entertainment industry directly into the minds of the youth. It is about doing everything possible to turn young people into the monster that is Miley Cyrus, while their parents watch, powerless, like Billy Ray in the VMAs audience. While Billy Ray has apparently lost his daughter to her handlers, none of us need to see the same fate happen to us or our children. In fact, it can all end by simply pressing a button: TV Off.

# THE MEANING OF THE WEEKND'S "THE HILLS" AND "CAN'T FEEL MY FACE"

**The Weeknd's videos "The Hills", "Can't Feel My Face" and "Tell Your Friends" form a trilogy that tells a disturbing story. Through symbolism, the videos describe a dark and occult path to fame.**

The Weeknd is a Canadian R&B singer who has enjoyed a steady rise in popularity in the past few years. However, in 2015, his career truly took off with a hit album, a number one single, music awards appearances and even tabloid action (with his 18-year-old girlfriend Bella Haddid). As if narrating his meteoric rise to fame, the videos released for his album "Beauty Behind the Madness", depict The Weeknd's rise to fame in a rather dark fashion: It is indeed represented as the result of a deal with the devil himself.

Although the videos *The Hills*, *Can't Feel My Face* and *Tell Your Friends* are quite simple and not exactly "action-packed", the action that actually takes place is highly significant. The videos are also connected through the recurrent appearance of a shady character with supernatural powers who appears to be following The Weeknd around and who happens to share attributes with the biblical "devil". Do the videos tell the story of a man selling his soul to the devil for success in the music industry? Let's look at the meaning of The Weeknd's videos.

## THE HILLS

*The Hills* is the first video released in the trilogy. It begins

with a shot of a car that is upside down. A wounded The Weeknd emerges from it.

**The trilogy begins with a black car that is upside down. This image will become meaningful later in the trilogy.**

Two girls then get out of the car and start pushing The Weeknd around, as if they are blaming him for what happened. However, the singer seems unfazed. He keeps steadily walking towards a house as if he is magnetically, or magically, attracted to it. The car behind him then explodes.

**The Weeknd sings as the car explodes. If you're cool, you never look back when something explodes. The Weeknd is cool.**

The Weeknd then enters a creepy house and starts looking around.

**The Weeknd goes through a room that is very white. It symbolically represents the purity and innocence before initiation.**

The Weeknd then climbs some stairs – very slowly – as if emphasizing the "ascending" nature of initiation. He then enters a room that is very, very red (the symbolic color of initiation and sacrifice).

**Inside the red room is a shady character holding an apple and the two girls from the car.**

The strange looking person is holding an apple. This most likely refers to the proverbial snake in the Book of Genesis who pushes Adam and Eve to bite the forbidden apple. While the snake is usually associated with the devil who convinced humans to disobey God, the occult elite considers the snake to be Lucifer, the light-bearer, who gave humans the gift of knowledge.

The two girls laying on the bed are the same two girls who were in the car with The Weeknd. How did they arrive there so fast … and when did they have time to change? The viewers are meant to understand that there is something supernatural going on here and that perhaps these girls were sent by the shady character to cause the accident and lead The Weeknd to that room.

Then the video ends. At this point, one might understandably wonder what this video has to do with the song, which is about The Weeknd telling a girl from "the hills" (who is cheating on her husband with The Weeknd) that he doesn't really care about her, among other things.

As it is the case with most videos with a ritualistic undertone, the true story of the video is in the details. First, the title of the song, "*The Hills*", is often a reference to upper-scale neighborhoods, the most famous one being the Hollywood Hills. In one line of the song, The Weeknd refers to rolling into a "gated residential" to meet the girl. The song and video both convey a sense of moral corruption in "high society" (as he's singing to a girl that is committing adultery).

When The Weeknd enters the house, we hear him singing:

> The Hills have eyes, the hills have eyes

This can refer to people in closed communities knowing about each others' lives and gossiping their afternoons away.

However, in the context of the video, it can also refer to the elite monitoring their people, especially newcomers, such as The Weeknd.

The video bears a resemblance to the beginning of the movie Mulholland Drive, which also begins with a car accident in Los Angeles, and a wounded and confused actress walking towards civilization (the entire movie is one big, enigmatic look at the dark side of Hollywood).

In short, the video is about The Weeknd reaching "the hills" or, in more accurately, the occult elite. And, if you are not part of the privileged bloodline, you need to take an oath and bite the proverbial apple. Conveniently, the next video of the series describes what happens when you are initiated.

## CAN'T FEEL MY FACE

*Can't Feel My Face* is probably the hit single that led The Weeknd to worldwide fame. Interestingly enough, the video is exactly about him becoming a big music star … with the help of the devil.

**The video begins with The Weeknd singing his little song in a little club, doing his little dance moves.**

The reaction from people in the club ranges from intense indifference to annoyed boredom.

**This woman is like “OMG make him stop PLZ, my head hurts.”**

Then, the devil  (the same shady looking character we saw in the first video) comes to see The Weeknd perform. He sees that people are not enjoying The Weeknd’s music, but he has the power to make all of that change.

**As easily as he can light up a cigarette, the devil can light up The Weeknd’s career.**

The devil then throws his lighter at The Weeknd, who literally catches fire.

**The Weeknd catches fire and immediately starts busting even cooler dance moves than he was doing before.**

**Immediately after, everybody in the club gets up to their feet and start dancing.**

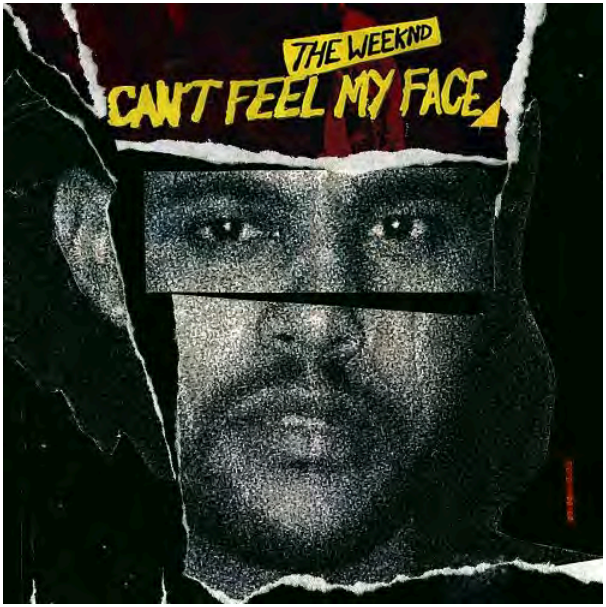
This surreal series of events describes rather aptly how the entertainment industry works. At first, you work hard, but you get no recognition. Then, if you're chosen by the elite, they set you on fire, meaning that they get you working with the right people and put you in the spotlight. Immediately after, the masses follow suit and start dancing to the hit that is playing on the radio. Notice that, in the video when people got on their feet, the song didn't change. It is the same song they were hating seconds ago. Why do they love it now? Because, by catching on fire, The Weeknd became an elite-sanctioned star and a celebrity – and that is what truly turns

people on (well, the people who are subject to mass culture, anyway).

While the song appears to be about a foul relationship, it doesn't take much of an in-depth analysis to understand that it is mainly about a drug, probably cocaine, which is known to numb one's face.

> And I know she'll be the death of me, at least we'll both be numb
> And she'll always get the best of me, the worst is yet to come
> But at least we'll both be beautiful and stay forever young
> This I know, yeah, this I know

However, in the context of the video, the foul relationship described by The Weeknd might be about the music industry.




**The single cover of *Can't Feel my Face* features The Weeknd's face cut in several fragments. Industry slaves get their persona split through MK programming. Maybe that is why he cannot feel his face.**

Being on fire might be good for The Weeknd's career, but there is one attribute we need to remember about fire: It

consumes what it burns. By representing The Weeknd's career blowing up as him catching fire, the video also represents the ephemeral and destructive nature of fame. In short, it is a sacrifice.

The subject of the video becomes even more significant when we take into account the clear Michael Jackson influence of the song. Indeed, the vocals of *Can't Feel My Face* (and even The Weeknd's dance moves) are a blatant "homage" to Michael Jackson who is, not-so-coincidentally, the ultimate example of a pop star being fatally burned by the industry. Is the video showing The Weeknd following his footsteps?

**At the end of the video, we see The Weeknd walking off stage and outside of the club … and he is still on fire. Unfortunately, the fire ignited by the devil does not only burn on stage, it burns all the time. In other words, being in the industry takes up your entire life.**

The video ends with The Weeknd still on fire and looking somewhat concerned about what is happening.

## TELL YOUR FRIENDS

The third video of the series begins with the same element with which the second one ended: Fire.

***Tell Your Friends* begins with a shot of a burning bush.**

Not unlike the devil holding an apple in the first video, the viewers are treated again with biblical imagery. In Exodus 3, Moses encounters a bush that is on fire but that is not consumed by the flames. By approaching the burning bush, Moses ends up in a discussion with God.

In the video, however, The Weeknd passes by the bush but does not engage in any kind of conversation. Is he symbolically turning his back on god? Has he become a god himself?

We then see The Weeknd burying himself in the ground.

**The Weeknd buries his old self in the ground. He is a new person.**

A rather creepy detail of that scene: The version of The Weeknd that is wrapped in plastic and being buried is the one that is singing the song. We see his lips moving through the plastic.

**Once he's done shoveling, The Weeknd dances on his own grave.**

The singer then encounters a familiar figure.

**The shady character/devil walks towards him and appears somewhat irritated.**

The Weeknd does not feel like having a discussion with the devil either.

**The Weeknd takes out a gun and shoots the devil two times. Notice the hills behind him.**

He then walks away towards a brand new car that is waiting for him.

**The Weeknd gets in a black car and rolls away … towards the hills.**

## SO … WHAT'S THE STORY?

If we follow the chronological order in which these three videos were released, we understand that The Weeknd encountered the devil who offered him a deal he didn't refuse (represented by the apple). The devil then lit up the singer's career and made him a big star, with legions of fans (represented by the people at the club). However, in the third video, The Weeknd appears to have realized that the deal with the devil was a bad one. He, therefore, buried alive the part of him that sang hit songs (the corpse was singing while being buried). He then killed the devil and drove away in a brand new car. The Weeknd is therefore free, alive and happy. Right? Maybe not. After all, The Weeknd is deep in the music business and all of its trappings.

A few visual clues might indicate that the order these videos were released might not be the order in which they should be viewed. Indeed, *Tell Your Friends* ends with The Weeknd driving away in a black car (towards the hills) and *The Hills* begins with a black car (although it is not the exact same

car) upside down. Therefore, if we follow these visual clues, the order in which the videos should be viewed is as follows: *Can't Feel My Face* (which ends with fire), *Tell Your Friends* (which begins with fire and ends with a black car) and "The Hills" (which begins with a black car).

By following this order, the story of the videos become much darker.

The story begins with a struggling The Weeknd trying to get people to notice him at gigs. The devil then lights him on fire and kick-starts his career. The Weeknd then realizes that the deal is awful so he buries this new singing creation and shoots the devil. However, the devil is not human and therefore cannot be killed. Furthermore, he is rather vengeful. Although The Weeknd believes he is alive and free, he finds himself in a car accident that nearly kills him. As he walks into the red room, he realizes that he cannot escape the devil. The devil holds an apple reminding him that the deal is non-voidable. The two ladies that were with The Weeknd were actually the devil's minions and the near-fatal accident was actually a warning: Any further transgressions will result in death.

Although the devil brought him fame and success, The Weeknd is stuck in a loop where any attempts to break free lead him right back to the devil and his apple.

## IN CONCLUSION

The Weeknd's video trilogy uses simple yet powerful symbolism to tell a story the singer probably identifies with. It is the classic and timeless Faustian tale where fame and success come at a great price, an eternal and spiritual price. When viewed in the order they were released, the videos appear to be showing The Weeknd emerging victorious from his encounter with the devil. However, if we look at what

is currently happening in The Weeknd's career, he is just entering the great circus that is the entertainment industry.

Re-arranging the videos according to the visual clues placed at the beginning and the end of the videos shows The Weeknd attempting to free himself, but finding himself forced to deal with the devil and accept his fate. It is the devil who has emerged victorious while a wounded The Weeknd realizes that you cannot simply kill something that is not even human.

This series of videos, therefore, represent The Weeknd's initiation into the industry … an industry that loves to brag about how it controls its subjects. Let's see where his career will lead him. Remember, however, unlike the burning bush, human flesh cannot stay on fire for long. Just ask Michael Jackson.

Oh, wait, you can't.

## "SELF CONTROL" BY LAURA BRANIGAN: A CREEPY 80'S VIDEO ABOUT MIND CONTROL

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**Laura Branigan's hit "Self Control" is the epitome of everything 80s, but is also the epitome of everything MK ULTRA: a disturbing story of an MK slave manipulated by an abusive handler.**

Released in 1984, *Self Control* rocked disco clubs around the world as ladies wearing big curly hair and shoulder pads danced frenetically with men wearing thick mustaches and majestic mullets. All of these beautiful people sang *"I, I live among the creatures of the night"* without realizing what it truly meant. They thought it was about a girl enjoying the nightlife – but that is only the face value.

The video of *Self Control* adds a significant layer to the song, one that is rather troubling. The singer is stalked by a masked man, who eventually ends up shirtless in her bedroom. Combined with the MK symbolism peppered through the video, *Self Control* becomes a tribute to the occult elite, a promotion of its symbolism and a celebration of their most sadistic practice: Monarch mind control (if you've never heard of this, please read this article before continuing).

When the video was released in 1984, the music industry was beginning to adopt the music video as a promotional tool and *Self Control* was rather groundbreaking in its scope. It was also the first video to be directed by Oscar-winning director William Friedkin, the director of *The Exorcist*.

When hiring a director who is famous for terrorizing an

entire generation with the story of a demon-possessed girl, a certain level of creepiness is expected. And Friedkin surely delivered. However, contrarily to *The Exorcist*, the most disturbing elements of *Self Control* are not in your face but are instead implied through symbolism.

If you've read other articles on this site, you will probably find the symbolism easy to recognize, and even blatant. In short, it is a shameless celebration of the occult elite's mind control agenda during an era when only a few people even knew these things existed. Let's look at the video.

## THE NIGHT IS HER WORLD

An advanced interpretation isn't necessary to understand that *Self Control* is not simply about "nightlife". It is mainly about Laura Branigan losing her will, her power and her very self at the hand of a faceless being. The chorus of the song sums up the situation:

> You take my self, you take my self control
> You got me livin' only for the night
> Before the morning comes, the story's told
> You take my self, you take my self control

The line "you take my self" is very significant, especially in the context of mind control. In psychology, the "self" is defined as follows:

> The "self" consists of a person's conscious and unconscious aspects, their personality, cognitions or thoughts and feelings. All these traits or aspects combine together into the person's core identity. Other synonyms for "self" are soul, ego, personality, or individual.
> – Self, Psychology Glossary

The ultimate goal of an MK handler is to take the "key" to the slave's core personality and to create a new, programmable alter persona. This is accomplished through

trauma and dissociation.  In this context, “the night” becomes a metaphor for dissociation, the trance-like state in which slaves are forced into during programming.
On to the video.

**The video begins with a doll with brown hair reminiscent of Laura.**

In MK symbolism, dolls represent the malleable and controllable alter personas of MK slaves.

We then see Laura herself, looking somewhat zoned out.

**There is a man lying in her bed. We assume it's her boyfriend.**

Laura then gets ready to go out. She is helped by weird people who appear out of nowhere.

**As these people appear, we begin to understand that what happens in the video is mostly in Laura's head.**

When Laura goes outside, her "mind control journey" begins – and there is no lack of symbolism representing this.

**As Laura stands outside, two mannequins floating in midair (a great way of representing dissociative MK slaves) appear behind her.**

Right after she goes out, a luxury car pulls up in front of Laura.

**A masked man is sitting in the back seat.**

The masked man is the MK handler. While MK slaves are dissociated, their MK handlers have the ability to enter their mind and to control their thoughts and actions. The fact that this masked man is being driven around in the back of a luxury car implies his connection with the occult elite.

While dancing in a nightclub, Laura sees the masked man again. She follows him.

**While the masked man stalks Laura in the club, we see a bunch of masks behind him indicating that MK handlers are also MK slaves themselves with multiple personas.**

According to a recent poll*, 100% of women would NOT follow a man wearing a mask (*not a real poll). So why does Laura follow him? Because she has no self-control. The lyrics of the first verse perfectly describe the mind state of an MK slave who is at the mercy of the handler during dissociation (aka “the night”).

> In the night, no control
> Through the wall something’s breaking
> Wearing white as you’re walkin’
> Down the street of my soul

The rest of the chorus is a rather poignant description of the mind state of a dissociated slave who lives in a dream world fabricated by her handler.

> A safe night, I’m living in the forest of my dream
> I know the night is not as it would seem

> I must believe in something, so I'll make myself believe it
> That this night will never go

Laura cannot fight the will of the masked man and finds herself following him. He takes her to a hidden section of the nightclub, where we discover an *Eyes Wide Shut*-style masked orgy taking place.

**Laura is symbolically taken to the occult elite's underworld where "Illuminati parties" happen.**

**The masked man then undresses Laura, who appears to be in a trance, as she is “released” in the party.**

This scene represents, rather literally, Laura being used as a sex slave in elite parties.

Laura, however, realizes that something is terribly wrong and attempts to escape. She soon discovers that one cannot run away from one’s own mind.

**When Laura attempts to run away, hands stick out of the walls illustrating the trauma and torture MK slaves face when they go against their programming.**

**When Laura finally reaches the end of the hallway, we see the masked man who was waiting for her the entire time.**

Back home, Laura realizes that she is safe nowhere, not even in her bedroom. The masked man magically appears in her room … and he is shirtless. Shirtless!

**Nope.**

**He then grabs Laura and has his way with her. MK handlers sexually abuse their slaves to further trauma and programming.**

The masked man then magically disappears (he is in and out of her head). Laura then sits there, completely zoned out.

**The face of trauma.**

Laura then lays in bed next to her “boyfriend”, who was apparently sleeping the entire time. As he turns his head towards her, an awful surprise awaits her.

**It's the masked man again.**

The handler is everywhere in the MK slave's mind. He controls her thoughts, her actions, and her entire reality. She cannot escape him because he has the key to her core personality.

The video ends with a symbolic image, one that is rather disturbing considering the true meaning of the video.

**It's the same doll from the beginning of the video but her hair is messed up and her dress is torn (exposing a breast). One of her eyes is closed – the Illuminati one-eye sign.**

The doll was clearly violated, the one-eye sign indicates who is behind this (the occult elite). The creepy frozen smile on the doll is rather revolting. So, yup, this is not simply a song about "nightlife".

## IN CONCLUSION

Upon close inspection of the song and video, *Self Control* tells the story of a woman who loses her entire "self" at the hand of a handler. She is taken to elite parties and, when she attempts to escape, she gets abused by her handler, who she can never escape.

Although released at the dawn of the age of the music video, *Self Control* already contained all of the hallmarks of an Illuminati mind control video. More than thirty years later, the same storylines are all still there, from the symbolism to

the twisted hidden meanings. Today, more than ever, we see young stars singing about their state of mind control over catchy melodies, complete with creepy videos celebrating the occult elite's MK system.

In short, *Self Control* is considered to be "one of the defining songs of the 80s" … but it can also be considered to be one of the defining songs of MK culture.

# THE DEEPER STORY OF KENDRICK LAMAR'S ALBUM "TO PIMP A BUTTERFLY"

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**Kendrick Lamar's album "To Pimp a Butterfly" is meant to be listened to from beginning to end. It tells a poignant story about Kendrick entering the music business and discovering the ugly truth behind it.**

***Warning: This article contains explicit lyrics.***

Kendrick Lamar's first album *Good Kid, M.A.A.D City* was a critical and commercial success that skyrocketed the rapper's career into super-stardom. In addition to featuring crowd-pleasing singles such as *B*tch, Don't Kill My Vibe*, the album captivated music purists with an intricate story that unfolded throughout the opus.

Lamar's second album, *To Pimp a Butterfly*, loosely follows the same formula, but with an added level of creative madness. The album is more intense, more bizarre, more profound and more controversial. In fact, *To Pimp a Butterfly* might very well be one of the most complex albums in rap history. Each song is characterized by its own distinctive concept and, on a larger scale, all the songs are interconnected by a wider narrative that revolves around Kendrick becoming a celebrity in a system owned by "Uncle Sam" and ruled by the "evils of Lucy" (a personification of Lucifer).

Let's look at the story told throughout the album.

The album begins with *Wesley's Theory*, a bizarre song that introduces the overarching theme of the album: The "pimping" of artists by the establishment (personified by Uncle Sam). The first verse is written from the perspective of an unsigned rapper who is excited to join the music industry.

> When I get signed, homie, I'mma act a fool
> Hit the dance floor, strobe lights in the room
> Snatch your little secretary b*tch for the homies
> Blue-eyed devil with a fat ass, smokin'
> I'mma buy a brand new Caddy on fours
> Trunk the hood up, two times, deuce-four
> Platinum on everythin', platinum on weddin' ring
> Married to the game and a bad b*tch chose

In the second verse, Uncle Sam responds:

> What you want? You a house or a car?
> Forty acres and a mule, a piano, a guitar?
> Anythin', see, my name is Uncle Sam, I'm your dog
> Motherf*cker, you can live at the mall
> I know your kind (That's why I'm kind)
> Don't have receipts (Oh, man, that's fine)
> Pay me later, wear those gators
> Cliché, then say, "F*ck your haters"

And so Uncle Sam encourages the rapper to indulge in his limitless credit card. At the end of the verse, however, he leaves the rapper with a grave warning:

> But remember, you ain't pass economics in school
> And everything you buy, taxes will deny
> I'll Wesley Snipe your ass before thirty-five

Uncle Sam reminds the rapper that he is completely ignorant of the ways of the system and that it can easily spit him out. The line *"I'll Wesley Snipe your ass before thirty-five"* simultaneously refers to two ways the system can shut down

a public figure: Through financial methods (the actor Wesley Snipes was convicted for tax evasion using the tax protester theory) and through literal sniping (assassination) before the age of 35.

In *For Free? (Interlude)*, Kendrick repeats the mantra "this d*ck ain't free" in response to a girl's materialistic demands. The philosophy is then extended to Uncle Sam himself, where Kendrick poetically states that he won't be exploited by the system … without adequate compensation. Although the track appears to be about emancipation, it also narrates Kendrick falling for Uncle Sam's trap. The same way prostitutes tell themselves "this p*ssy ain't free" before being pimped, Kendrick ends up putting a price on himself.

**The video *For Free? (Interlude)* depicts an unholy triangle where Kendrick needs to 'serve' Uncle Sam in order to please gold diggers.**

In short, Kendrick affirms that his privates "ain't free", which also means that they have a price … a price Uncle Sam can easily afford.

Appropriately enough, the following song is *King Kunta,* the most radio-friendly song on the album. On a clean, dancy beat, Kendrick celebrates being on top of the rap game, even

boasting that he destroyed the careers of subpar rappers. The title of the song refers to Kunta Kinte, the slave who got his foot chopped off for attempting to escape slavery. Adding "King" to Kunta's name turns the slave into a King – Kendrick on top of the music industry.

The next songs describe effects of celebrity, mainly isolation. In *Institutionalized*, Kendrick invites his neighborhood homies to attend the BET awards. When he learns that they are actually plotting to rob some of the rich celebrities present at the awards, he realizes that he cannot associate with them anymore. The second verse is told from the perspective of the homies who cannot stand idly by while riches are flaunted in front of them.

In *These Walls*, Kendrick indulges in one of the benefits of stardom: Sex with groupies who are impressed by his celebrity status. Playing on the expression "if these walls could talk", the song actually refers to vaginal walls as Kendrick penetrates them. In the third verse, the song takes an unexpected turn: Kendrick reveals that he is sleeping with the "baby mama" of one of his enemies who is incarcerated. The apparently sexy song, therefore, turns into a cruel tale of revenge where the fleshy walls of physical pleasure turn into the concrete walls of a prison cell.

Kendrick is also however in his own prison: Between the four walls of a hotel room. As we hear Kendrick literally screaming inside a hotel room, the song *u* begins. Easily the most depressing song of the album, Kendrick talks to himself in the third person, hating what he's turned into.

> I f*ckin' tell you, you f*ckin' failure—you ain't no leader!
> I never liked you, forever despise you—I don't need you!
> The world don't need you, don't let them deceive you
> Numbers lie too, f*ck your pride too, that's for dedication

The song breaks down for a few moments as we hear a hotel maid knocking on Kendrick's door. In the second part of the song, Kendrick is dead drunk, still talking to himself and going into the deep end as he's contemplating suicide.

> Shoulda killed yo ass a long time ago
> You shoulda feeled that black revolver blast a long time ago
> And if those mirrors could talk it would say "you gotta go"
> And if I told your secrets
> The world'll know money can't stop a suicidal weakness

After the psychological torment of *u*, the song *Alright* responds with hope as Kendrick convinces himself that his hardships are all part of God's plan. The video extends feelings of pride and optimism to the entire Black community in the wake of countless police killings.

**In the video, Kendrick is free as a bird, literally floating on air. He smiles intently as if his life depended on it … because, in some ways, it does.**

Despite the positive vibe of *Alright*, it is during this song that Lucy introduces herself to Kendrick, promising him material gain.

> What you want, you a house, you a car?
> 40 acres and a mule, a piano, a guitar?

Anything, see my name is Lucy, I'm your dog
Motherf*cker, you can live at the mall

Here, Lucy uses the same lines as Uncle Sam in *Wesley's Theory*, implying that Uncle Sam and Lucifer are related … closely.

After introducing herself in *Alright*, Lucy gets particularity insistent in the next song, *For Sale? (Interlude).*

My name is Lucy, Kendrick
You introduced me Kendrick
Usually I don't do this
But I see you and me Kendrick
Lucy give you no worries
Lucy got million stories
About these rappers that I came after when they was boring
Lucy gone fill your pockets
Lucy gone move your mama out of Compton
Inside the gigantic mansion like I promised
Lucy just want your trust and loyalty
Avoiding me?
It's not so easy I'm at these functions accordingly
Kendrick, Lucy don't slack a minute
Lucy work harder
Lucy gone call you even when Lucy know you love your Father
I'm Lucy
I loosely heard prayers on your first album truly
Lucy don't mind cause at the end of the day you'll pursue me
Lucy go get it, Lucy not timid, Lucy up front
Lucy got paper work on top of paper work
I want you to know that Lucy got you
All your life I watched you
And now you all grown up to sign this contract if that's possible

In this verse, Lucy promises Kendrick wealth, peace of mind and proper handling of his business. She does not mind that Kendrick "loves his Father" (God) and that his first album even had Christian undertones. She simply wants him to sign the contract selling his soul, the rest is irrelevant.
At this point, we understand that, as Kendrick enter deeper

into the industry, he is increasingly exposed to raw, spiritual evil. Uncle Sam turned into Lucifer and his record deal turned into a contract selling his soul. Disturbed by this situation, Kendrick goes back home searching for answers. In *Momma*, Kendrick is welcomed back to Compton as a hero. In *Hood Politics*, however, he realizes that his people are up to the same shenanigans as always and that his community is still riddled with the same problems. While he believed he would find answers back home, Kendrick ultimately has an epiphany far, far away from Compton. In *How Much a Dollar Cost?* Kendrick meets a homeless man at a gas station in South Africa. When the old man asks him for some money, Kendrick tells him to "beat it", thinking he was a drunk and a drug addict. When the insistent old man begins citing the Bible, Kendrick gets irritated and offended, stating that he does not give away his hard-earned money to bums. The homeless man then proceeds to reveal that he is God himself … and that Kendrick has lost his spot in heaven.

> I looked at him and said, "Every nickel is mines to keep"
> He looked at me and said, "Know the truth, it'll set you free"
> You're lookin' at the Messiah, the son of Jehovah, the higher power
> The choir that spoke the word, the Holy Spirit
> The nerve of Nazareth, and I'll tell you just how much a dollar cost
> The price of having a spot in Heaven, embrace your loss, I am God

In the outro of the song, Kendrick repents and asks for forgiveness.

> Turn this page, help me change, so right my wrongs

This is the turning point of the album, where Kendrick is faced with his own selfishness and humbled by God himself. This encounter helps him shake off the temptations of Lucy and focus on having a positive impact on society.

The next four songs revolve around the themes of self-love and self-acceptance. Just as Kendrick is learning to love himself on a personal level, he is also urging his community to love itself again. In *Blacker the Berry*, Kendrick takes on the role of a gangbanger who denounces racism but spends his life at war with his own kind – not unlike enemy tribes in Africa.

> So why did I weep when Trayvon Martin was in the street
> when gang banging make me kill a n*gga blacker than me?
> Hypocrite!

The theme of self-love reaches its paroxysm with *i*, an upbeat song with a chorus that continuously repeats "I love myself". *i* is therefore in complete opposition of *u*, where Kendrick was drowning in self-loathing. While *u* was written in the third person because Kendrick hated what he has become, *i* is written in the first person, signifying that he is happy and comfortable with who he is. On a wider scale, *i* urges his community to uplift itself through positive action. After this self-love celebration, *Mortal Man*, the last song of the album, serves listeners a strong dose of reality. By rejecting Lucy and by freely speaking his mind, Kendrick fears that he'll end up becoming a target. Those who speak against the system often feel the wrath of Uncle Sam … and it is often a covert operation. Feeling that his downfall is inevitable, Kendrick asks his fans if they'll still love him after his name gets dirtied and his character assassinated.

> Would you know where the sermon is if I died in this next line?
> If I'm tried in a court of law, if the industry cut me off
> If the government want me dead, plant cocaine in my car
> Would you judge me a drug-head or see me as K. Lamar
> Or question my character and degrade me on every blog

Later in the song, Kendrick lists leaders who ended up being silenced or dead in suspicious circumstances, mentioning Michael Jackson who turned against the industry towards

the end of his life.

> How many leaders you said you needed then left ‘em for dead?
> Is it Moses, is it Huey Newton or Detroit Red?
> Is it Martin Luther, JFK, shoot or you assassin
> Is it Jackie, is it Jesse, oh I know, it’s Michael Jackson, oh
> When sh*t hit the fan, is you still a fan?
> When sh*t hit the fan, is you still a fan?
> That n*gga gave us Billie Jean, you say he touched those kids?
> When sh*t hit the fan, is you still a fan?

In the *outro* of the album, we discover that Kendrick has been reciting throughout the entire opus a poem to Tupac Shakur – who was a major figure speaking out against the system before he killed. That poem sums up the story of the album.

> I remember you was conflicted
> Misusing your influence
> Sometimes I did the same
> Abusing my power, full of resentment
> Resentment that turned into a deep depression
> Found myself screaming in the hotel room
> I didn’t wanna self destruct
> The evils of Lucy was all around me
> So I went running for answers
> Until I came home
> But that didn’t stop survivor’s guilt
> Going back and forth trying to convince myself the stripes I earned
> Or maybe how A-1 my foundation was
> But while my loved ones was fighting the continuous war back in the city,
> I was entering a new one
> A war that was based on apartheid and discrimination
> Made me wanna go back to the city and tell the homies what I learned
> The word was respect
> Just because you wore a different gang color than mine’s
> Doesn’t mean I can’t respect you as a black man
> Forgetting all the pain and hurt we caused each other in these

> streets
> If I respect you, we unify and stop the enemy from killing us
> But I don't know, I'm no mortal man, maybe I'm just another nigga

Both rappers then engage in a surreal conversation about music, society, and revolution, where Tupac shares his views beyond the grave. Then Tupac turns suddenly silent, causing Kendrick to call out:

> Pac? Pac? … Pac?!

The album ends with the unbearable silence of Tupac, one of those rare charismatic figures who had all of the qualities to become a great leader – but not the kind of leader Uncle Sam likes. His death, at the premature age of 25, caused a deep wound to the hip-hop community, one that has still not fully healed. The *Outro* almost masochistically pokes on that wound, reviving the pain of that loss and making us wonder if Kendrick will follow the same path.

## IN CONCLUSION

*To Pimp a Butterfly* can be likened to a musical play, where each song represents a scene of the unfolding drama. Through the course of the sixteen titles on the album, Kendrick describes his rise as a rap star, the temptations he faced with it, the self-hatred that ensued, and the epiphany that allowed him to remain grounded. Although he understands that he is part of a system that is ruled by "the evils of Lucy", Kendrick feels that his influence can be used to heal, uplift, unify and inspire his community. By becoming an outspoken leader, Kendrick also realizes that he might be sacrificing himself – Uncle Sam and Lucy have no problems crushing those who stand up to them.
In short, *To Pimp a Butterfly* goes against everything the music business is about. It is harsh, honest, difficult,

brilliant, unpredictable, anti-mainstream, Afrocentric, a little religious and filled with clarinet solos. There is, however, one thing Kendrick needs to remember: Lucy does not give up that easily.

# THE OCCULT UNIVERSE OF DAVID BOWIE AND THE MEANING OF "BLACKSTAR"

**In the wake of David Bowie's death, his last album, "Blackstar", is his swan song, an enigmatic conclusion to a career punctuated by otherworldly alter-egos and esoteric symbolism. We'll look at the meaning of "Blackstar" in the context of David Bowie's career.**

Very few artists can boast the longevity of David Bowie in the music industry, as his career spanned over five decades and produced 28 albums. Throughout the decades, Bowie migrated from one musical genre to another, and even from one persona to another, but a constant remained: He was surrounded by an otherworldly aura.

Through his work, Bowie turned himself into a musical 'ascended master', a Gnostic Christ-like figure who achieved a high level of illumination and who sought to communicate a cryptic message to humanity. While many of Bowie's eccentricities could be attributed to drugs and rock and roll, one cannot paint a complete picture of this artist without mentioning his most enduring obsession: Western occultism.

> David Bowie, born as David Robert Jones in 1947, is seen by some as a sort of 'Renaissance Man' whose professed 'universality' is an attempt to show the apex of evolution by reassembling the fragmentary pieces of our society; thus, he resembles many occultists.
>
> However unlike most occultists, Bowie has considerable wealth, critical acclaim, penetrating intelligence, and enduring good looks; he seems set to go on to even greater heights and achievements. What next, godhead? There is a Faustian/

> Mephistophelean element here. How else can one explain the absolute zenith of this man's worldly trajectory? In fact, there are people who are convinced that his brobdingnagian success is not without some kind of otherworldly assistance. (…)
>
> Nevertheless, it can not be ignored that Bowie has constructed his public persona from the various parts of the puzzle that are at the roots of modern occultism. He was summoning up some of these pieces at the early age of 16.
> – Peter R. Koenig, The Laughing Gnostic – David Bowie and the Occult

Throughout his career, Bowie often turned himself into a mere vessel as he lent his body to various personas who spoke through him, often communicating messages of deep occult significance.

Bowie's final album *Blackstar* is no exception. In fact, it is a "meticulously planned" final chapter of the "Book of Bowie", one that confirms the true meaning of his work and the occult inspiration behind it. Therefore, in order to understand *Blackstar*, one must first understand some of his most iconic imagery.

## OCCULT BOWIE

If one had to select a quote that would aptly sum up the Occult David Bowie, it would probably be this one:

> "I'm closer to the Golden Dawn
> Immersed in Crowley's uniform
> I'm not a prophet or a stoneage man
> Just a mortal with potential of a superman"
> – *Quicksand*

In these four lines, Bowie reveals a source of his esoteric worldview: the secret society Golden Dawn.

> "The Golden Dawn was a magical secret society, a crowning glory of the occult revival which flourished at the end of the

> 19th century and taught a unique blend of Jewish mysticism (called Cabbala or Kabbalah, also to be found in Bowie's symbolism), astral travel, magic, yoga (also practiced by Bowie) and how to communicate with angels and demons. For this latter communion it was first necessary to empty the mind, to make room for the unknown to enter – something that bears a strong resemblance to Bowie's 'cut-up' method of writing lyrics".
> – Ibid.

When Bowie states that he is "immersed in Crowley's uniform", he is referring to Aleister Crowley, the 20th Century British occultist who was a member of the Golden Dawn and a founder of the O.T.O (Ordo Templi Orientis). He was mostly known for his work in the realms of Sex Magick, Black Magick and his philosophy, the Thelema (read my full article about Crowley here).

> Magick techniques have become popularised through the writings of Aleister Crowley who was once a member of the **Golden Dawn**, and later of the Ordo Templi Orientis (O.T.O.), which was (and still is) deeply involved with sex–magic. The public perception of both the Golden Dawn and the Ordo Templi Orientis are pseudo–masonic organisations where the aspirant (or member) goes through stages of ceremonial initiation wearing semi–Egyptian costumes — similar to the one Bowie wore for a photo session with Brian Ward in 1971.
> – Ibid.

**Aleister Crowley (left) and David Bowie (right) in the inner-sleeve of the CD version of Space Oddity.**

In 1976 Bowie stated:

> "My overriding interest was in Kabbalah and Crowleyism. That whole dark and rather fearsome never–world of the wrong side of the brain."
> – David Bowie, from "Bowie on Bowie: Interviews and Encounters with David Bowie" by Sean Egan

In a 1983 interview, Bowie added:

> "I had this more–than–passing interest in Egyptology, mysticism and the Kabbalah. At the time it seemed transparently obvious what the answer to life was. My whole life would be transformed into this bizarre nihilistic fantasy world of impending doom, mythological characters and imminent totalitarianism."
> – David Bowie, *Musician*, May 1983

Considering the importance of occultism in Bowie's life, the most iconic personas of his career take on an added level of significance, a level that is reinforced in *Blackstar*.

## MAJOR TOM

In 1969, Bowie released *Space Oddity*, a single that was cleverly released only nine days before the moon-landing of Apollo II, making it the unofficial theme of this historic event. The song introduced Major Tom, an astronaut who was launched in space and whose ultimate fate remained uncertain. The song indeed finishes with the words:

> "Here am I floating 'round my tin can
> Far above the Moon
> Planet Earth is blue
> And there's nothing I can do"
> – Space Oddity

On an esoteric level, Major Tom represents the ascension of mortals towards divinity – an interpretation that is apparently confirmed in the 2015 video for the song *Blackstar*.

In 1972, Bowie introduces a new alter ego who instead descends to Earth from the heavens.

**The two forms of Ziggy Stardust. Left emphasizes the one-eye sign (from the album Alladin Sane) and the other emphasizes the pineal gland, aka the third eye (from *The Rise and Fall of Ziggy Stardust and the Spiders from Mars).***

For his fifth album, Bowie introduced the alter-ego Ziggy Stardust, an androgynous alien rock star who was sent by the "Infinites" to announce the coming of Starmen to Earth.

> In Bowie's visionary performance, civilization was going to collapse and the 'Infinites' would arrive. Ziggy Stardust was to announce the coming of these 'starmen' bringing hope. Ziggy is their prophet, the messiah who takes himself to incredible spiritual heights, and is kept alive by the devotion of his disciples. When the Starmen finally arrive, they take bits and pieces of Ziggy so they can manifest themselves as real physical beings. Eventually they tear him to pieces on stage during the performance of the song 'Rock'n'Roll Suicide'. At the moment of Ziggy's death, the Starmen take on his essence, and become visible.
> – Ibid.

With Ziggy Stardust, Bowie embodied the archetype of the

“dying god”, a savior sent from above who ends up sacrificing his life.

The androgynous nature of Ziggy Stardust occultly represents a state of a higher spiritual level. In occultism, the highest stage of illumination is achieved through the internalization of duality and the equilibrium between opposing forces – good and evil, active and passive, male and female. This concept is symbolically represented by the horned, hermaphrodite god Baphomet. It is also represented in alchemical symbolism such as the Alchemical Androgyne.

**This symbol from the Turbæ Philosophorum (1750) represents a hermaphroditic figure as the accomplishment of the magnum opus. The active and passive principles of Nature were often depicted by male and female figures, and when these two principles were harmoniously conjoined in any one nature or body it was customary to symbolize this state of perfect equilibrium by the composite figure above shown.**

Ziggy Stardust also embodies the opposite of the spiritual and the material worlds: While he represents a high level of spiritual illumination, he is also a bisexual, promiscuous rock star bent on heavy drug use.

Contrarily to Major Tom who ascended from Earth to the skies, Ziggy Stardust descends from the “heavens”. He is a “higher being” who takes the form of a human in order to communicate a message, not unlike Jesus Christ.

## STATION TO STATION

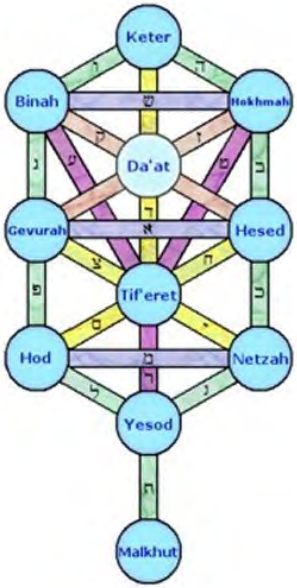
In 1976, Bowie released *Station to Station*, an album he claimed to barely remember recording, mainly due to heavy cocaine use. He even added that it was the work of "an entirely different person,".

> "Bowie himself remembers almost nothing of the album's production, not even the studio, later admitting, "I know it was in LA because I've read it was".

Despite this fact, the album dealt with heavy occult symbolism. The song *Station to Station*, referred to travel through the Kabbalistic Tree of Life.

> "Here are we
> One magical movement
> from Kether to Malkuth"
> – *Station to Station*

"Kether" and "Malkuth" are two of the 10 elements of the Kabbalistic Tree of Life — the highest and lowest parts, respectively.

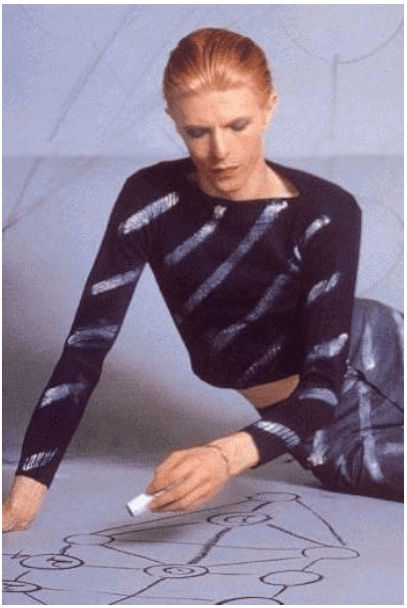



**If you follow the path described by Bowie above, Keter to Malkhut describes the descent from Godhead to the physical realm. The theme of "descent from the heavens" has always been at the core of Bowie's work.**

In a 1997 interview, Bowie expands on the "magickal" meaning of the song and how no mainstream sources ever addressed it.

> "The "Station to Station" track itself is very much concerned with the stations of the cross. All the references within the piece are to do with the Kabbala. It's the nearest album to a magick treatise that I've written. I've never read a review that really sussed it. It's an extremely dark album. Miserable time to live through, I must say."
> – Q Magazine, ChangesFiftyBowie", 1997

On the cover art of the album we find Bowie drawing the Kabbalistic Tree of Life:



**Bowie drawing the Kabbalistic tree of life.**

Several decades later, in 2015, Bowie is confronted with his own mortality and feels the need to offer his fans one final offering. *Blackstar* takes all of the elements mentioned above (and more) to create one final, enigmatic, ritualistic drama.

### *BLACKSTAR*

Released two days before his death, *Blackstar* is David Bowie's swan song in which he wraps up the mythology he has cultivated for five decades. The video of the same name is a tapestry of dark images. At the center of it all: A human being becoming a god.

**The video begins with a dead astronaut on a remote planet.**

Is this Major Tom? Are we seeing his final resting place? A young girl opens the astronaut's helmet and finds an ornate skull.

**The jewel-encrusted skull represents the astronaut's ascension into godhood.**

The skull is then revered as some kind of artifact from the gods.

**A “grand priestess” holds the skull between two rows of women who cannot help trembling in its presence.**

Sung in the matter of an incantation, the lyrics of the first verse allude to an occult ritual:

> In the villa of Ormen, in the villa of Ormen
> Stands a solitary candle, ah-ah, ah-ah
> In the centre of it all, in the centre of it all
> Your eyes

In the video, the men and women are separated, which conveys the idea of two opposing energies (male and female). Both groups end up making us witness an indirect sex magick ritual.

**On one hand, the women “assume the position”.**

**On the other, three crucified scarecrows (who appear to be animated by an unholy force), move their hips in a suggestive manner.**

The combination of sex magick with the twisting of Christ's crucifixion gives the video a strong "Crowleyian" direction.

In an interview, the director of the video, Johan Renck, discusses Crowley.

> "Well, I'm a huge Crowley fan, I've always been. I tried to make a movie on his life a few years ago but we didn't manage to put it together. I love Crowley for being an audacious man at certain point in time. I think he's greatly misunderstood. He was a good guy, but he was portrayed as an evil man and he wasn't." – *Vice News*, Behind "Blackstar": An Interview with Johan Renck, the Director of David Bowie's Ten-Minute Short Film

The name of the album itself, *Blackstar*, refers to an important occult concept: the Midnight Sun.

> "Apuleius said when describing his initiation (vide ante): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organisms. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious lights which illuminated the temples of the Egyptian Mysteries during the nocturnal

> hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory Etidorhpa (Aphrodite spelt backward) may well refer to the mysterious midnight sun of the ancient rites."
> – Manly P. Hall, The Secret Teachings of All Ages

Bearing in mind Bowie's impending death, the lyrics of the song take on a very personal meaning:

> "Something happened on the day he died
> Spirit rose a metre and stepped aside
> Somebody else took his place, and bravely cried
> (I'm a blackstar, I'm a blackstar)"
> – *Blackstar*

Is Bowie referring to his own death? Is he referring to his spirit-less body being taken over by a Blackstar? This is yet another allusion to Bowie being "taken over" by a mysterious being who states:

> I'm the Great I Am (I'm a blackstar)

"I Am that I Am" is the response God used in the Hebrew Bible when Moses asked for his name.

In the video, Bowie plays the role of three separate characters.

**The “blind follower” with buttons instead of eyes. This character represents the simple, ignorant man.**

**The preacher propagating the “Book of Blackstar” – with dumbfounded followers behind him.**

**The "flamboyant trickster" who appears to have taken over Bowie's aging body with eccentric mannerisms.**

The video, therefore, depicts the several layers associated with occult knowledge. There are those who are in direct contact with its "true source" while the blind masses are fascinated by a bastardized version of it, sold by charismatic figures. David Bowie indicates that he is, simultaneously, a blind simple man and an occult initiate – a Blackstar.

## LAZARUS

Bowie's final video bears the name of a significant Biblical figure: Lazarus.

**“The Raising of Lazarus” by Rembrandt**

In the New Testament, Lazarus died of an illness and was resurrected four days later by Jesus Christ. In the context of Bowie’s terminal illness, the title *Lazarus* conveys the idea of immortality, while playing with the constant idea of him being from “another world”.

In the video, Bowie plays the role of the same characters as in *Blackstar*.

**In the role of the "blind man", Bowie is an aging human who is physically weak, laying on his deathbed and scared of things to come.**

> Look up here, I'm in heaven
> I've got scars that can't be seen
> I've got drama, can't be stolen
> Everybody knows me now
> – *Lazarus*

From a dresser in the corner of the room (possibly symbolizing a portal to another dimension), emerges another Bowie, the flamboyant, eternally-young Bowie.

**This Bowie is not dying – he even treats himself to few dance moves.**

The costume worn by this Bowie refers to a specific relic from his past.

**Bowie wears the same outfit as seen on the cover of "Station to Station" in which he is drawing the Kabbalistic Tree of Life.**

As stated above, according to Bowie, this 1976 album was written “by an entirely different person”.

In *Lazarus*, we witness the return of this immortal being.

**With theatrical mannerisms, this Bowie writes feverishly, as if animated by a higher force. Is this the source of Bowie’s inspiration throughout the years?**

**At one point we see the skull from Blackstar, implying that this Bowie possesses that secret occult knowledge.**

Although Bowie’s mortal body succumbed to physical illness (which is the ultimate fate of all humans), another part of

him lives on, that otherworldly being who took over his body throughout his career.

**The video ends with occult Bowie retreating back to the dresser and closing the door.**

In *Lazarus*, Bowie bids farewell to the physical world but reminds us that a part of him lives on … that same part of him that ascended into space as Major Tom and descended to Earth as Ziggy Stardust. This Bowie travels from the physical to the spiritual world with the same ease as he travels from "Station to Station" through the Kabbalistic Tree of Life.

## IN CONCLUSION

Although David Bowie's career spanned several decades, produced 28 albums, and exploited all kinds of enigmatic concepts, one aspect remained constant: He projected the aura of an otherworldly being, one that did not really belong on Earth, that sometimes appeared to be either spiritually illuminated or demonically possessed.

His final album, *Blackstar* is a direct continuation of the "Bowie mythos". Meticulously planned to turn his death into a work of art, the imagery of *Blackstar* ties together several

iconic moments of Bowie's career into one final narrative, one that confirms the extreme importance of occultism in his work.

*Lazarus*, Bowie's final parting gift, conveys one important message: Bowie was a vessel to something greater, something deeper, something darker, and something more profound than most ever realized. Claiming "I am the Great I Am", this Being gave Bowie the inspiration to become an immortal icon and lead his fans to rally behind the declaration that "Bowie is God".

Was Bowie truly influenced by unseen occult forces or was he simply a brilliant entertainer with a penchant for dramatics? Bowie answered this question a long time ago:

> "I'm closer to the Golden Dawn
> Immersed in Crowley's uniform
> I'm not a prophet or a stoneage man
> Just a mortal with potential of a superman"

# MILEY CYRUS' "BB TALK" CELEBRATES CHILD ABUSE AND IS SERIOUSLY MESSED UP

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**Although Miley Cyrus is a veteran at pushing unsound garbage to the masses, *BB Talk* reaches a new low by outright celebrating child abuse. This video truly embodies everything that is wrong with the entertainment industry.**

The story of Miley Cyrus is rather sad and, unfortunately, it keeps getting sadder. Recruited by Disney at a very young age, she quickly became another case of a child star turned to an oversexualized minor. For her post-Disney career, a brand new persona was created: A wild, short-haired, drugged up freak and industry slave who is 100% geared towards pushing the occult elite's ugly agenda (as documented by my previous articles about her). As the figurehead of the Beta Kitten system, Miley has little to no control over her career and is constantly placed in degrading situations and made to act out all of the perversions of the occult elite.

*BB Talk* is yet another attack on basic human decency as it clearly celebrates, normalizes and trivializes the sexualization of children. The entire context of this song is nothing less than a child abuser's ultimate fantasy. Watching the video is simply revolting (you really don't need to watch it) – especially when one considers Miley's "industry" upbringing.

## BB TALK

The premise of the song is that Miley Cyrus doesn't like her boyfriend (or whatever) baby-talking to her because she

finds it annoying. That is fair complaint. However, in the video, she plays the role of a baby, which gives the song a creepy new dimension. We're basically seeing a baby telling a man:

> F*ck me so you stop baby talking

The video then assaults the viewers with images that makes one's mind feel violated and unclean.

**Miley inside a crib dressed provocatively and doing provocative gestures.**

**Diapers and pacifier combined with spread legs: Associating the innocence of babies with lust.**

**Turning a giant milk bottle into a phallic object.**

**Singing “F*ck me” while doing the corresponding gesture…while wearing a onesie.**

**The baby is smoking drugs – the kind of stuff a child abuser would think of.**

**Turning a baby crawling into a weird perverse experience that “they” apparently want us to witness.**

As you can see, this video irritates me because it has no redeeming quality and doesn’t even attempt to hide its intentions behind a fake premise. It is about turning the innocence of children into lust. Knowing that pedophilia is rampant in the entertainment industry, and that child stars like Miley are routinely abused, this video celebrates the occult elite’s sick (and accepted) mind state. Miley Cyrus, a figurehead of Beta Kitten programming, is made to act out this gross display. Through her, the shady people in the industry are telling us: “Look at what we like to do and look at what we are doing to her”.

# THE OCCULT MEANING OF RIHANNA'S "ANTIDIARY" VIDEOS

**The eight short videos that preceded the release of Rhianna's *ANTIdiaRY* album conceal a heavy message: They reveal the process required from an artist to enter the higher-ups of the music industry, which is ruled by an occult elite.**

Rihanna was discovered by music industry people when she was a teenager in Barbados and, quickly enough, she was sucked into the dark hole that is the music industry. Her third album, titled *Good Girl Gone Bad*, launched her into superstardom and made her a household name. Coincidentally enough, it is also with that album that Rihanna's image and persona took a darker direction and her work became permeated with Illuminati symbolism. For instance, her video *Umbrella* (as analyzed in my 2008 article), symbolically represents her "selling her soul" to the music industry and the dark forces that rule it. It was indeed about a good girl gone bad.

Since then, Rihanna has become one of the best-selling artists of all time and, concurrently, her work has been used to push all kinds of agendas (as explained in my numerous articles about her). The *ANTIdiaRY* videos are no exception. In a very symbolic matter, these videos depict Rihanna's path to success and, as we'll see, it is all about being initiated into an industry ruled by an occult elite.

## ANTIDIARY

Rihanna's album *Anti* was preceded by the release of eight

short videos that told an enigmatic story. While the obvious goal of these videos was to promote and generate Internet hype around the album (and Samsung products), the storyline also promotes something else: The occult elite's control of the music industry.

The cover of the album features a young Rihanna blinded by a crown. The concepts of vision and blindness the central theme of the artwork.

**The ANTi album cover features a picture of Rihanna as a little girl (reportedly from her first day at daycare). Blood-like red cover her upper body.**

The cover image is actually part of the Israeli-born artist's "Blind" series, which largely focuses on the concepts of inner and outer vision and the metaphor of "opening" viewers' eyes. Most of Nachum's works include subjects with obstructed eyesight and corresponding messages in Braille.
– Vanity Fair, Roy Nachum, the Artist Behind Rihanna's *Anti* Cover, Explains What It *All* Means

In the background is a poem by Chloë Mitchell written in braille. It reads:

> I sometimes fear that I am misunderstood. It is simply because what I want to say, what I need to say, won't be heard. Heard in a way I so rightfully deserve. What I choose to say is of so much substance That people just won't understand the depth of my message. So my voice is not my weakness, It is the opposite of what others are afraid of.

Yes, the message of *ANTIdaRY* is indeed "of so much substance" and it is true that most "people won't understand" it. That is because it is coded with the occult language of the elite. The message does not come from Rihanna, it comes from those who control her.

Using the same symbolism and color codes I've outlined in several articles in the past, the *ANTIdiaRY* videos describe the process required from a young star to access the higher echelons of the music industry. It is about initiation, submission, and control. And the elite takes pride in making talents reenact their own "selling out" in music videos.

## ROOM ONE

The series begins the same way many other ritualistic videos begin: By portraying youth, purity, and innocence.

**In the first room, Rihanna is in an all-white room, dressed in a white dress.**

**White toys and a white piano refer to youth, playfulness and early love of music.**

Two little children appear in Rihanna's room and lure her into a much darker place.

**The children (who appear to be twins) walk creepily backward towards a black room.**

**As she follows the children, she finds a key on which is inscribed R8. It symbolizes her being “chosen” to enter the black rooms of the elite.**

**As Rihanna follows the two children, they merge into young Rihanna who is blinded by a crown she is too small to properly wear.**

The boy and the girl merging into young Rihanna represent the concept of duality that is at the core of all occult transformative processes. The opposition of the colors white and black serve the same purpose.

Young Rihanna, who is blinded by the crown of the elite, represents Rihanna's core personality, her true self, which is not initiated into the music industry and is therefore "blind" to the industry's nature. Rihanna's true self is, however, enticed by the spoils of fame and success and guides her throughout the process.

## ROOM 2

When Rihanna enters the dark room, she finds a futuristic, state-of-art recording studio.

**This studio is a major upgrade from the old white piano in her bedroom. This is where major hits, those who get airplay around the world, are recorded.**

**When Rihanna touches the mixing board, she moves spastically, uncontrollably, as if she was possessed by an unseen force. That music is clearly infused with something powerful.**

**After Rihanna spazzes out for a while, a bunch of creepy dudes appear out of nowhere.**

These dudes, who appear inside the elite's recording studio, represent "industry people", those professionals who will guide and support Rihanna's career. However, as rapper Q-Tip once stated:

> Industry rule number four thousand and eighty
> Record company people are shadyyyy

## ROOM 3

After this first contact with the industry, Rihanna's occult transformation begins.

**Rihanna, who is still wearing white, is being measured for a brand new outfit. Her new, industry-friendly persona is being created.**

**Rihanna then faces the woman in charge of that room. The woman is standing in front of a dark portal and there is Braille tattooed all over her face.**

In *ANTIdiaRy*, Braille (the raised-dot writing system used by blind people) represents the occult elite's secret language. The young, "uninitiated" Rihanna with the crown over her eyes is literally blind, not unlike the uninitiated masses who do cannot read the elite's language. When asked about Braille in her work, Rihanna stated:

> "Sometimes the ones who have sight are the blindest."
> – Billboard Magazine, "Rihanna Reveals Album Title & Artwork at Los Angeles Gallery"

A braille-faced woman is clearly a high-ranking person in the system. She touches Rihanna's key and leads her towards the dark portal. Young Rihanna is waiting for her on the other side.

**Rihanna walks into the portal which represents her initiation into the “dark side”.**

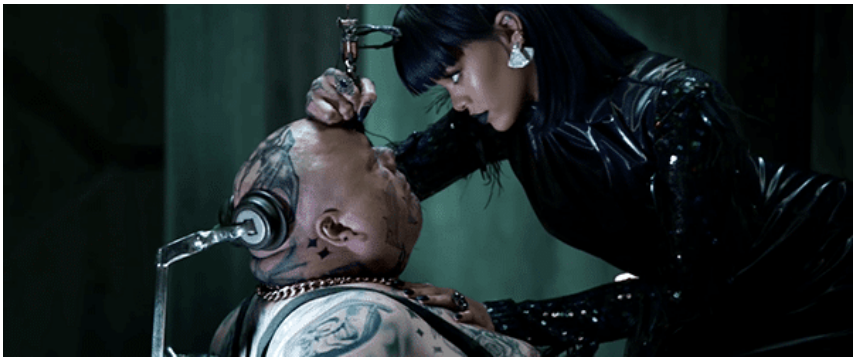
A different Rihanna emerges from the other side of the portal.

**Rihanna is dressed in black, the color of initiation. With her new hairstyle and wardrobe, Rihanna now looks like a pop star, complete with tattoos and a skull ring.**

The good girl has gone bad.

ROOM 4

If one does not directly descend from an elite bloodline family, initiation requires a blood sacrifice.

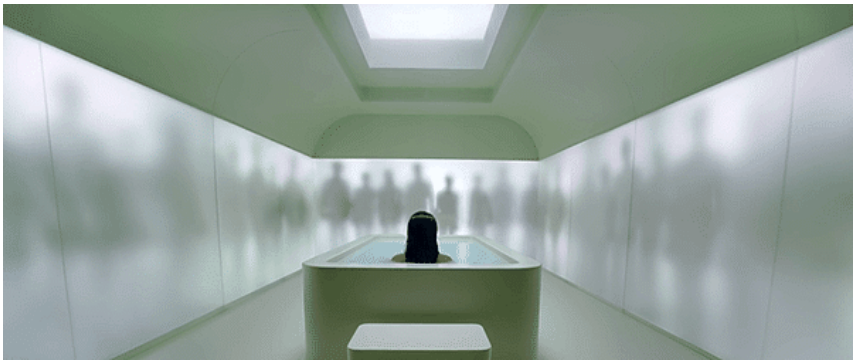


**Still dressed in black, Rihanna tattoos a guy right on the forehead.**

**Rihanna marked the guy with Braille (the elite's language). Ink (looking an awful lot like blood) flows from the guy's eyes and nose and pools on the floor. The blood sacrifice is done.**

## ROOM 5

In Room 5, Rihanna finds herself naked in a bath while people watch her from behind screens. As a pop star selling sex, she must expose herself to the faceless masses to further her career.



**A crowd of people talking surrounds Rihanna, who is alone in a bathtub.**

She dips her head in the water, like a self-baptism.

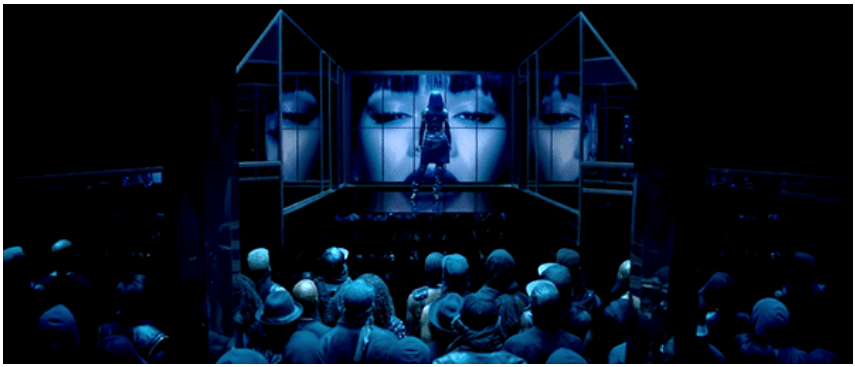
**When Rihanna re-emerges, she is surrounded by blue, ink-like liquid. It appears that the process is slowly killing herself as well.**

## ROOM 6

Rihanna follows young Rihanna into a dark room full of industry people. She walks towards a stage that appears to emit waves of unseen power.

**The stage is also a powerful medium. The same type of power emitted at the recording studio causes everybody to lean back in waves.**

**She then climbs upstairs onto the stage. She is entering a higher echelon of the industry. The multiple reflections of Rihanna represent the splitting of her core personality into industry-made personas.**



**On the stage, Rihanna is ready for the next level.**

## ROOM 7

Rihanna enters an office full of symbols that scream out "occult elite".

**Inside the marble office is a pair of Baphomet horns and an Egyptian bust recalling the Egyptian magic roots of the occult elite.**

**A woman points Rihanna towards another room. On the desk are two horned heads (Baphomet) and a pyramid of sorts. Rihanna is in the offices of the higher-ups of the elite, where their true symbols are out in the open.**

Rihanna is directed to a room that appears to freak her out.

**Rihanna finds a golden room (which looks like a bank safe) with Braille (representing the language of the elite) covering the walls. The floor is full of gold coins.**

Here, Rihanna apparently discovers the true roots of the occult elite – bankers. Sitting in a room full of gold and money, old-timey accountants wearing old-timey green visors type on old-timey calculators. Apparently, they've been counting money for a very long time.

The elite bloodlines of this world (i.e. the Rothschilds, Rockefellers, etc.) have had a stranglehold on world banking

for centuries. It is how they rose to power and it is how they have remained in power for generations. They are the definition of “old money”. They’ve accumulated an outrageous amount of wealth that needs an outrageous amount of accounting.

**Young Rihanna then appears and gives her crown to Initiated Rihanna.**

**Rihanna is ready to become an “Illuminati queen”.**

After putting on the crown, the room goes dark.

ROOM 8

Rihanna uses the key she found in the first video key to open a white door.

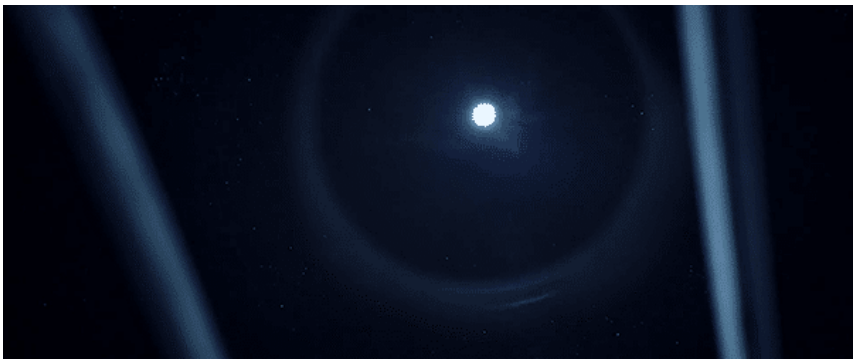
**Industry people wait for her in her original room.**

While, in the first video, the room was “real”, it now looks like fake, like a TV show set.

**Her white room is now full of sand, recalling the lifelessness of the desert and abandonment. Innocent Rihanna in a white dress doesn’t exist anymore.**

**Crowned Rihanna finds the dualistic kids sleeping on her bed. As she lays down on them we understand that her occult transformation is complete.**

Rihanna then looks at the night sky.



**She sees a huge star surrounded by a circle. The "eye in the sky" will never stop watching her from now on.**

The story told through the videos show Rihanna going through an occult transformation as she rises in status in the music industry. Her journey begins as an innocent, white-clad girl. Lured in by the elite's crown, Rihanna is sucked into the music industry's machine, complete with high-tech studios that emit supernatural power. After her initiation into the industry and now dressed in all black, Rihanna performs a blood sacrifice and tastes super-stardom. She then enters the offices of the higher-ups of the occult elite

and is given the crown making her “royalty” in the industry. When she goes back to her original room, things are different. The innocence is gone. Rihanna is a star, but her true self is gone. She is now a product of the music industry.

## IN CONCLUSION

The *ANTIdiaRY* videos depict, in a very symbolic matter, the inner workings of the music industry. They explain who really rules the industry and what is required from stars to become SUPERstars. Reaching that rarefied status comes at a cost: One must give up one’s “old-self” to embrace a new persona “tailor-made” by the elite. After the destruction of one’s original self, the only thing that remains is that artificially created, black-dressed persona that is seen around the world, but that is pretty much dead inside.

If you’ve read other articles on this site, you’ve probably noticed that this narrative (and the color codes accompanying it) have been used countless times, on countless young pop stars. The occult elite loves to expose the masses to that narrative because, right before our eyes, they are telling us exactly how they control these stars and, on a wider scale, how they control the world. Sadly, not unlike young Rihanna, most of the world does not understand the elite’s language. As Rihanna said: “Sometimes the ones who have sight are the blindest.”

# "TORTURE" : A CREEPY VIDEO ABOUT THE JACKSONS BEING SUBJECTED TO MIND CONTROL

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**The Jacksons' 1984 video "Torture" is a nightmarish ordeal laced with a whole lot of Illuminati mind-control symbolism. Does the video symbolically reveal the secret life of the Jacksons, particularly the family's most famous member, Michael?**

The story of the Jacksons reflects everything that is wrong with the music industry: Young talents being groomed in cruel conditions by handlers, then pushed into the spotlight in order to ultimately break down in a spectacular fashion. When Michael Jackson became the biggest star in the world, things got extremely weird, extremely fast. First, Michael's appearance and skin color changed drastically due to massive bone-chiseling reconstructive surgery and experimental, chemically induced skin bleaching. Then all kinds of reports of strange behavior- culminating in accusations of child molestation – surfaced in the media, defining the rest of Michael's career. After spending the last few years of his life speaking out against the evils of the industry, the "King of Pop" died in a what is now ruled as a homicide.

I am convinced that Jackson was subjected to strange experiments throughout his life, the maij one being: Trauma-based mind control. The process most likely began at a very young age, as Jackson was reportedly severely traumatized by the physical and psychological abuse suffered at the hands of his father.

When Jackson moved from the custody of his father to the custody of the music industry, things got worse. And if there's anything one can learn from the articles on Vigilant Citizen it is that the occult elite enjoys disclosing–in a twisted, symbolic and deceptive matter–their control on artists, the industry … and the world. Hence, *Torture*.

## IT'S *TORTURE*

The Jackson's *Torture* was released two years after Michael Jackson's monumental album *Thriller* made him an international superstar. While the rest of the Jacksons looked to cling to Michael's talent and get some of his fame and fortune, *Torture* describes the disgusting Illuminati mind-control system that lurks behind the glamour and glitz of the industry.

Watching *Torture* is torture in itself. Combining crappy visual effects with a bunch of annoying and disturbing images, the video is tedious and difficult to watch. It is as if one can feel the fact that the filming of the video was torture to everyone involved – including director Jeff Stein:

> Stein recalls the shoot as "an experience that lived up to the song title", and that sentiment is shared by others involved in the production. It finished over schedule and over budget. By the end the Jacksons themselves had stopped showing up. Stein says it was so stressful that one of his crew members lost control of her bodily functions. "The crew motto used to be 'Death or victory'," he says. "I think that was the only time we ever prayed for death."
> – Craig Marks "I Want My MTV: The Uncensored Story of the Music Video Revolution"

Furthermore, as if they felt that there was something intrinsically wrong with this project, Jermaine Jackson flat out refused to appear in the video and Michael bowed out,

citing other engagements. The net result of all of this: A wax dummy of Michael Jackson was used for the video.

**They used a dummy to replace Michael Jackson in this shot. YUP. They even put one of its arms up and everything. This has to be in the Top 5 saddest moments in music history.**

While the song is said to be about how the feelings of love become "torture" when a break-up is nearing, the video goes in a decidedly MKULTRA direction. The video is all about *literal* torture and the symbolism associated with those scenes point directly to Monarch mind control (if you don't know what that is, read this article first).

**The video begins with a Jackson standing in front of a line that leads him to a weird place. This is not unlike the Yellow Brick Road in The Wizard of Oz which is said to be the “path to programming” by Monarch handlers.**

**Behind the shades, his eyes explode, implying the impending blowing of his mind.**

The lyrics of the first verse describe the plight of an MK slave.

> It was on a street so evil
> So bad that even hell disowned it
> Every single step was trouble
> For the fool who stumbled on it
> Eyes within the dark were watchin'
> I felt the sudden chill of danger
> Something told me keep on walkin'
> Told me I should not have gone there

Trapped inside a weird, claustrophobic world–representing the mind of a dissociated MK slave–the brothers are subjected to all kinds of trauma.

**What the hell is this thing? This messed-up face is the kind of imagery used to traumatize and confuse MK slaves about their own body.**

Much like other MK-inspired movies from the 80s, such as *Return to Oz* and *Labyrinth*, the video depicts how a dissociated slave perceives reality while being subjected to trauma.

The beginning of programming is represented by the slave entering into an occult temple.

**The slave stands before the entrance of an occult temple, complete with two pillars and an all-seeing eye above.**

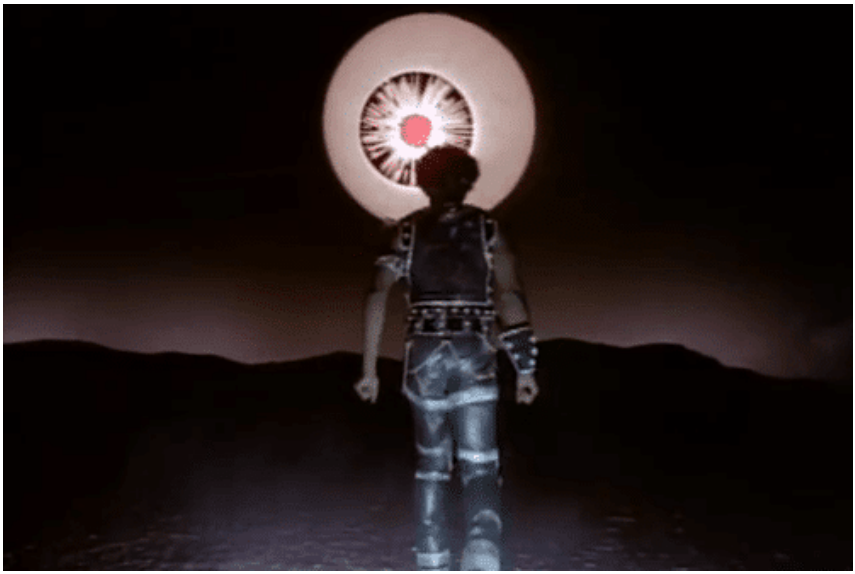
**Initiation into Freemasonry is represented by passing through twin pillars standing under the All-Seeing Eye.**

However, the Jacksons are not initiated into a brotherhood. Instead, they are rather forcibly introduced into a world of hurt under the all-seeing eye of a sadistic handler.

Inside the temple, they are lured deeper by a creepy “magician”, representing the handler.

**The handler's face is creepily disfigured, possibly implying that handlers are traumatized slaves themselves.**

The slave then falls into a pit and discovers who really rules his world.



**Observed by a literal “eye in the sky”, the MK slave is constantly monitored by his handler.**

**Nothing says Illuminati MK slave like a helpless celebrity stuck on a wall of eyeballs.**

**Touching an eyeball is apparently contagious as an eye grows right on his hand. Trauma.**

**Although there are eyes everywhere, the brothers themselves are blind to what is truly happening to them. In this quick, yet highly disturbing scene, the brothers remove their shades to reveal that they literally have no eyes.**

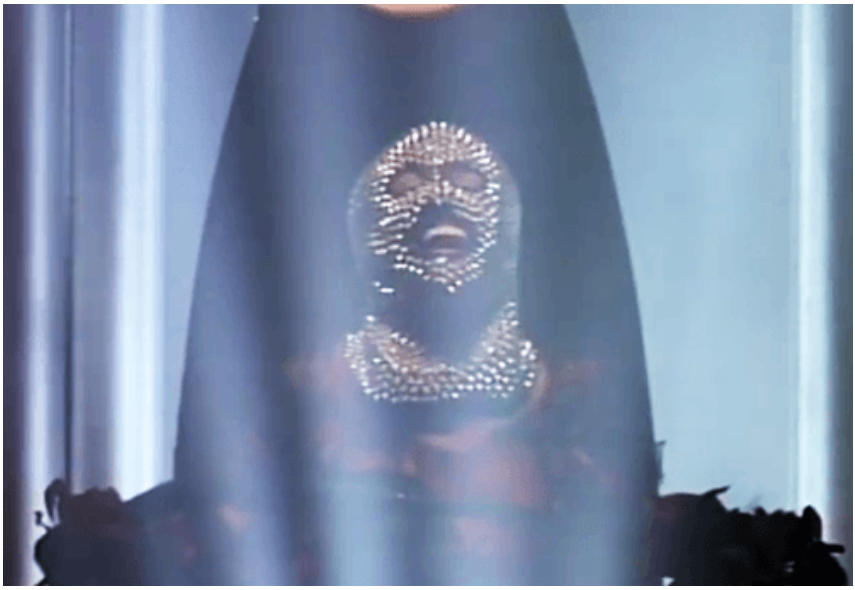
Inside this world of all-seeing eyes, the brothers find themselves in all kinds of trauma-inducing situations.

**Shocked by an electric wall representing electroshock therapy – a basic trauma-inducing technique of Monarch mind control.**

Later, a beautiful woman lures him deeper into the “temple” (programming).

**At the top of a curved obelisk is, once again, a big, all-seeing eyeball.**

**As he attempts to reach the woman, pointy things attempt to stab him. The path to programming is laden with pain and torture.**



**Right before he reaches the woman, she turns into a masked crazy person laughing evilly.**

Michael Jackson's verse explains how a slave gets lured into a world of hurt.

> She was up a stair to nowhere
> A room forever I'll remember
> She stared as though I should have known her
> Tell me what's your pain or pleasure
> Every little thing you find here
> Is simply for the thrill you're after
> Loneliness or hearts on fire
> I am here to serve all masters

"I am here to serve all masters" is the kind of thing an MK slave is programmed to think.

The slave ends up on an even deeper level of programming.

He finds himself in a setting that is custom-made to induce trauma, complete with giant spiderwebs and skeletons hanging by the arms.

There, the Jacksons turn into skeletons performing their signature dance moves.

The programming turns the Jacksons into dancing skeletons, animated by the “magic” of the handlers. That’s showbiz for you.

We are then treated to a classic symbol of MK-related narratives: The MK Slaves breaking glass (or a mirror) to represent the fracturing of their personality.

**Each brother successively breaks glass – their personas are symbolically shattered after dissociation and intense trauma.**

After the torture and programming, the brothers are ready to go back in the “real world” and be industry slaves.

**After the programming is complete, a lightning bolt crashes down and reopens the gate to the real world. Never forget that they replaced Michael Jackson with a wax dummy because he did not want to appear in the video. YUP.**

Although I am sure the producers wanted the real MJ to appear in the video, him being replaced by a dummy is tragically appropriate as Michael is the one who ended up in the deepest levels of programming.

## IN CONCLUSION

*Torture* was one of those productions that almost seemed to be cursed. The song was shunned by critics and the filming of the video was a difficult, painful ordeal that was boycotted by both Michael and Jermaine Jackson. The video even caused the production company to go bankrupt.

*Torture* was nevertheless a prototype of the “modern” music videos, laced with MK imagery. It featured artists portrayed as slaves who are lured into a scary world full of trauma and Illuminati symbolism, giving viewers that gut

feeling that they are watching something wrong and evil. *Torture* was the occult elite symbolically "disclosing" what truly happened to the Jacksons behind closed doors … and it was literally torture.

## DOES LADIES' CODE "GALAXY" CELEBRATE THE DEATH OF TWO OF THE GROUP'S MEMBERS?

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**The K-Pop group Ladies' Code was hit with tragedy in 2014 when two of the five members of the group lost their lives in a car accident. "Galaxy", the first video made with the remaining three members, is rather strange ...because it is all about celebrating the number three.**

K-Pop (Korean Pop) is basically the result of the occult elite implementing its twisted music industry agenda in Asia, complete with its symbolism, obsession with mind control and even dark rituals. Behind this is a particularly exploitative entertainment industry, one that is riddled with accusations of mental, physical and sexual abuse. In 2009, a Korean actress even revealed that she was being used as a sex slave (and then she committed suicide).

While there is no shortage of Illuminati-laced content in K-Pop (see my previous articles on the subject), the case of Ladies' Code is particularly dark and enigmatic. The video that preceded the death of members RiSe and EunB was astonishingly prophetic, while the video following the tragedy is eerily celebratory. Let's look at the strange course of the group and the symbolic meaning of the new video, *Galaxy*, by Ladies' Code.

### CLEARLY CONTROLLED

In my first article about Ladies' Code (written one year before the fatal car accident), I explained how the video *Hate You* was a non-stop compilation of mind control symbolism.

The video indeed portrayed the group members as MK slaves using classic Monarch mind control symbolism. Here are some examples.

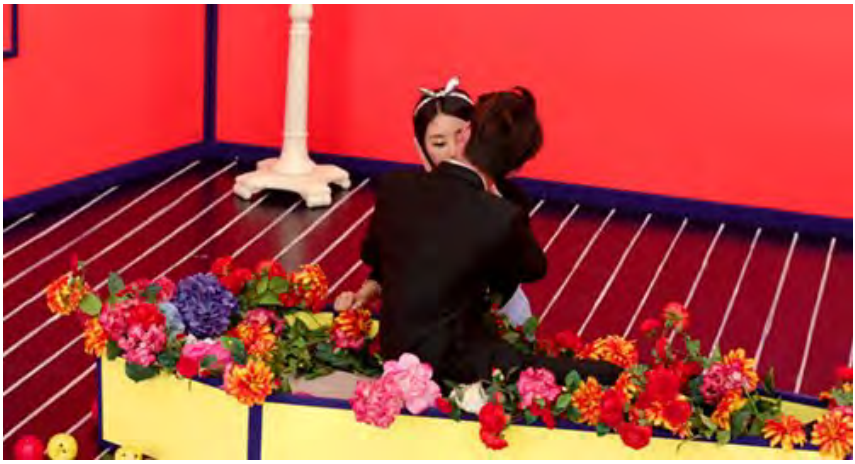
**The video contained symbolic images screaming out mind control such as this one: A girl trapped in a room, counting days like a prisoner and surrounded by dolls, which represent multiple personas. Butterflies quickly flash on screen – a reference to Monarch mind control.**

**An MK slave literally bound to her handler. Just one of the countless MK-inspired "tableaux" in the video.**

On September 3, 2014, the group was involved in a violent car accident that took the lives of members RiSe and EunB.

**RiSe and Eunb's memorials.**

The accident occurred right after the group released the single *Kiss Kiss*. And, as I explained in my article Was the Death of K-POP Stars EunB and RiSe Foreshadowed in Their Last Video?, that video was strangely prophetic (I also explain the mysterious circumstances surrounding the accident).

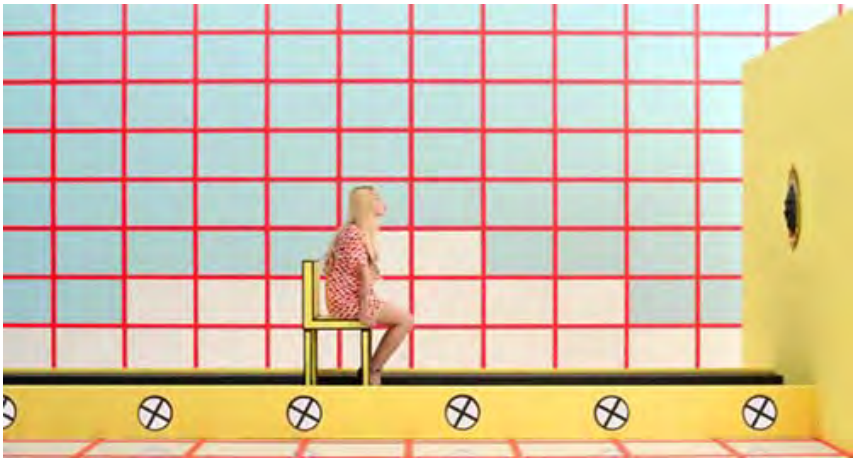


**In the video, members of the group visit a dead guy in a casket. When EunB approaches that guy, he gets up and kisses her. She received a literal kiss of death.**

**We later see her as a target while she is doing the One-Eye sign. Pure Illuminati sacrifice imagery. She died only a month after the release of this video.**

**RiSe (the other member who died from the car crash) kisses a yellow frog with black dots.**

**We learn that black dots on yellow means death. Therefore, RiSe also kissed death. The name of the song? Kiss Kiss.**



**We later see her strapped to a chair while rolling towards a wall. RiSe died after a van crashed into a wall.**

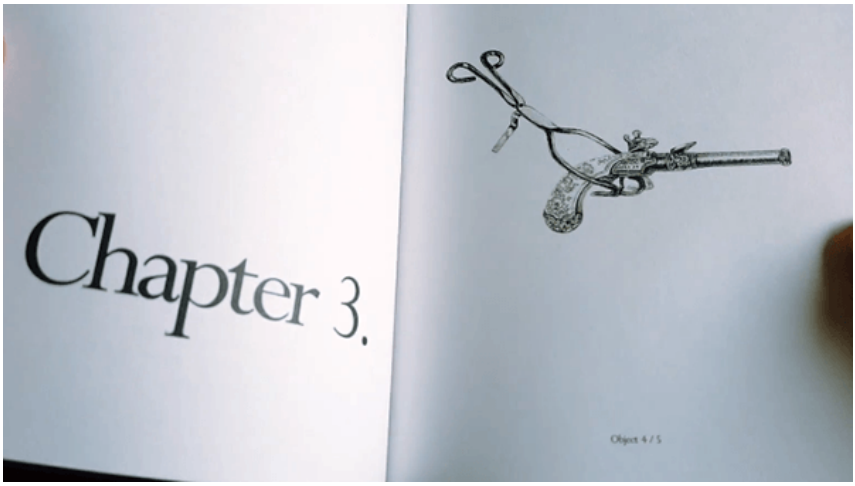
One could argue that these predictions are actually the result of an unfortunate coincidence. While this is possible, *Galaxy*, the comeback video of the remaining three members, only adds to the creepiness.

## MYST3RY

After the death of EunB and RiSe, the group became a trio – a group with 3 members. Coincidentally, the first album released by that trio is all about the number 3. The 3-theme begins with the name of the album, Myst3ry and the album contains 3 songs.

**The cover of the album features the group's new logo: A tri-dimensional (3) triangular (3 sides) shape. The title of the album also contains a reversed number 3.**

**The CD booklet contains cryptic images and words such as “Here Glows the Dark Universe”. Is this a reference to the dark, shady world of the occult elite?**




**In another page of the booklet, we see the trigger of a revolver being pulled by a lab tool. Those who “pulled the trigger” on the sacrifice did not touch the trigger themselves.**

The first video for the album, *Galaxy,* focuses on the number 3 even more heavily, and the result is rather disturbing. The video features the remaining three members of the group – looking rather depressed – in a variety of scenes that keep reminding them that two of them are dead and that there are only three of them left. It is as if the group's handlers are mockingly placing them in symbolic scenes celebrating the death of their friends.

One could argue that the girls are expressing, in their own artistic way, their grief and whatnot. K-Pop (and most pop music) however does not work that way. Artists have little to no say on the contents of their work. They perform what they are told to perform and that's about it.

Not unlike the group's previous videos, there is a strange, unhealthy vibe going on.

**The video begins with the members playing three-player chess on a triangular board.**

Right from the start, we see the girls forced to face the fact that there are only three of them left. The triangular board game invokes the idea that there is no space for anybody else.

**Later in the video, we see a red King being knocked over on the dualistic (light and dark) board. In occult symbolism, this represents ritual sacrifice.**

**The same color codes and symbolism are found on Michael Jackson's album cover '*Blood on the Dance Floor*'. From the name of the album to the occult symbolism, this album art was all about ritual sacrifice. Bonus fact: the black strap on his arm signifies mourning.**

To make sure you understand that *Galaxy* is

about Illuminati symbolism, the video features two clear One-Eye signs.

**Two quick One-Eye signs let the viewers know that there is a second, occult meaning to this video.**

**Again.**

The rest of the video is centered around showing objects in groups of three – including the singers themselves.

**Three scissors.**

**Three cubes with the number 3 facing up.**

There are many other occurrences of the number three throughout the video. One, in particular, is rather disturbing.

**In this choreography scene, in front of a giant triangle, the three members of Ladies' Code stand up while two dancers remain bowed down. Is this a reference to the two fallen members?**

Throughout the video, the girls are waiting for a call from a phone that can only dial the number 3.

**Forming a triangle around the phone, the girls wait for a call.**

The fact that the phone can only dial one number is an apt representation of the living conditions of industry slaves. Cut

off from the world, these artists are thoroughly managed by their handlers, who exploit them to exhaustion and force them to perform in videos depicting their own servitude. Who can these slaves call when they need help? The number 3 and that's about it.

When the phone finally rings, the girls pick up and then leave swiftly. Maybe their handlers called them.

## IN CONCLUSION

After releasing the videos *Hate You* (about Monarch mind control) and *Kiss Kiss* (foretelling the death of two of the group's members), Ladies' Code made a perplexing comeback with *Galaxy*. Simply considering the fact that there are three members left in the group because two of them died, celebrating the number 3 is more than mildly chilling. This feeling is amplified when one understands the mentality of the occult elite ruling the industry, who is bent on rituals, numerology, symbolism, mind control, and the power of sacrifice.

In a veiled and symbolic matter, the occult elite reveals their dark deeds, gloating about the fact that nobody is even trying to stop them. Ladies' Code embodies and displays all of the elite's obsessions so blatantly, they should be renamed … "Elite's Code".

# THE OCCULT MEANING OF BEYONCÉ'S "LEMONADE"

**Beyoncé's visual album *Lemonade* wooed critics with a rich tapestry of sounds and images. There is, however, a deeper level of interpretation that most critics did not consider – one that heavily draws on occult ritual and symbolism. We'll look at the hidden meaning of Beyoncé's *Lemonade*.**

The surprise release of *Lemonade* prompted a perfect storm of media attention. From gossip sites asking "Is Beyoncé accusing Jay-Z of cheating?" to music critics proclaiming Beyoncé a "singular genius" and "Black woman superhero", *Lemonade* got plenty of the pop culture spotlight. However, amidst all of that talk, almost nobody has addressed an obvious trait of that visual album: It is heavily occult, spiritual, and ritualistic, and it alludes to metaphysical concepts that give the story a deeper meaning.

Indeed, most observers kept their analysis in very shallow waters, reaching pandering conclusions such as "it's about strong Black women and non-Black women should not even attempt to understand it", without even addressing the 50% of the video that goes way beyond that simplistic premise.

The album is described on Tidal as "every woman's journey of self-knowledge and healing" and the overall the theme is said to be "the empowerment of black women referencing both marital relationships and the historical trauma from slavery". However, the occult imagery of the video tells a story that is far more complex … and far less "empowering".

While throughout the video, Beyoncé appears to be speaking to an unfaithful husband, various clues indicate this unfaithful husband is not Jay-Z or her father; instead, it is Beyoncé's true father and husband, the occult elite's music industry. After giving her life and soul to be part of this industry, Beyoncé is now married to it – for better or for worse. But the industry is not faithful to her and treats her badly. Through symbolic imagery, *Lemonade* explains what was required from Beyoncé to become, in her words, the "baddest b*tch in the game", how it left a permanent mark on her, and how she will now be used to be a "leader".

## WRITTEN AND DIRECTED BY THE OCCULT ELITE

Music critics claim that *Lemonade* is Beyoncé's most personal album, making it seem like she sat there crying with a pen and paper, writing her heart out. But that is not how it went down. A quick look at the album's liner notes reveal that the album was written by a team of *72* writers … the song *Hold Up* alone was written by 15 people! The video part of the "visual album" was put together by seven directors, including some of the occult elite's favorites: Jonas Akerlund and Mark Romanek. Akerlund alone has been mentioned several times on Vigilant Citizen due to the fact that he created highly symbolic videos such as Britney Spear's *Hold it Against Me*, Lady Gaga's *Telephone*, an MK-ultra themed commercial for Versace, and many more.

Akerlund has a clear grasp of the occult elite's imagery and seems to specialize in depicting pop stars as mind-controlled puppets.

**In Hold it Against Me, Britney is trapped inside a room full of monitors and attached to intravenous lines. In short, an MK slave.**

**In Telephone, Akerlund had Lady Gaga and Beyoncé doing the One-Eye sign after killing a bunch of people in an all-American diner.**

**In his Versace For H&M promo video, models are depicted as MK puppets controlled by a ruthless handler: Donatella Versace.**

In *Lemonade*, the same ideas are communicated – but insidiously hidden under a thick layer of "strong Black woman" narrative. Beyoncé was always an industry puppet, but now that puppet has been sent back to its "people" to become a leader. In other words, she is (still) Maria from the movie *Metropolis* (the elite's favorite movie).

**In Metropolis, Maria is a trusted leader of the working class. The elite kidnaps her and creates an android that takes Maria's likeness. That android is sent back to the workers in order to mislead them and push them to fall into the elite's trap. In this screenshot, the android (before it took on Maria's likeness) stands before an inverted pentagram, hinting that the people that control her are all about occult ritual and black magick.**

**Beyoncé as Maria from Metropolis at the BET Awards in 2009. The elite told you a long time ago what she's truly about.**

Did Beyoncé do a 180 for *Lemonade* and suddenly become about "empowering her people"? Not really. The same occult elite still owns her person, as well as her image and all of her material.

Think about the immediate response following the release of *Lemonade: A*ccusations, finger-pointing and suspicion towards Jay-Z, her father, and a witch hunt against women who are suspected to be Jay-Z's mistresses. Is this truly "empowering" anyone … or is it about more self-destruction? Let's look at *Lemonade*.

## LEMONADE

The hour-long visual album is a tapestry of song clips, poetry passages, and video shorts put together to tell an overarching story. Strongly inspired by Beyoncé's parents' native states (Louisiana and Texas), the imagery of *Lemonade* (and even its title) taps into the roots of the Deep South. However, it also taps into the roots of occultism.

The entire video is permeated with the concept of duality, which is expressed with the opposition of black and white, good and evil, love and hate. Also, the video depicts two distinct realities: What happens above ground (for the world to see) and what happens underground (after all, the word "occult" means hidden).

#### Married to the Game

The first poem of the video sets the table: It simultaneously calls out an unfaithful husband and an unfaithful father, in words that can also be applied to the music industry – the "home" where she has spent most of her life – and the real "cheating husband" to whom she is married.

> I tried to make a home out of you, but doors lead to trap doors, a stairway leads to nothing. Unknown women wander the hallways at night. Where do you go when you go quiet?
>
> You remind me of my father, a magician … able to exist in two places at once. In the tradition of men in my blood, you come home at 3 a.m. and lie to me. What are you hiding?
>
> The past and the future merge to meet us here. What luck. What a f*cking curse.

The industry is full of "trap doors" and "stairways that lead to nothing" for artists who will forever remain pawns. The occult elite, bent on ritual and black magick reminds her of her father, a "magician". In her words, "what a f*cking curse."

The video then proceeds to retell, in symbolic terms, Beyoncé's first contact with the "dark side".

**Dressed in black, Beyoncé commits suicide … self-sacrifice.**

**Beyoncé ends up in a room underwater. We see her old self see her new self.**

The underwater room represents the womb. While underwater, Beyoncé is in a formative and transitional period until she is ready for rebirth. The poem recited by Beyoncé alludes to the periods of purification required by occult initiates before they experience initiation.

> I tried to change. Closed my mouth more, tried to be softer, prettier, less awake. Fasted for 60 days, wore white, abstained from mirrors, abstained from sex, slowly did not speak another word. In that time, my hair, I grew past my ankles. I slept on a

> mat on the floor. I swallowed a sword. I levitated. Went to the basement, confessed my sins, and was baptized in a river. I got on my knees and said 'amen' and said 'I mean.'

Midway through that poem, things get increasingly darker and Beyoncé gets increasingly agitated, jerking around as if possessed. From purification, it becomes about black magick.

> I whipped my own back and asked for dominion at your feet. I threw myself into a volcano. I drank the blood and drank the wine. I sat alone and begged and bent at the waist for God. I crossed myself and thought I saw the devil. I grew thickened skin on my feet, I bathed in bleach, and plugged my menses with pages from the holy book, but still inside me, coiled deep, was the need to know … Are you cheating on me?

**After she thought she "saw the devil", Beyoncé says she "bathed in bleach" and "plugged her menses with pages of the Holy Book". Initiation.**

Soiling, disgracing and destroying Christian artifacts (especially the Bible) is a standard part of a satanic ritual. Occultists have always considered menstrual blood to be potent and charged with "life force", which is why it is often used in occult rituals. This particular verse is, therefore, a clear reference to black magick. It is an initiatory oath towards the dark side.

**Rebirth**

After a gestation period inside the womb, where Beyonce was initiated in the ways of the occult elite, she is ready for rebirth.

**Beyoncé emerges from a temple as water gushes out the same way a baby emerges from the womb after the water breaks.**

In this sequence, Beyoncé is also an embodiment of the goddess Oshun of the Yoruba people.

> Oshun is commonly called the river orisha, or goddess, in the Yoruba religion and is typically associated with water, purity, fertility, love, and sensuality. She is considered one of the most powerful of all orishas, and, like other gods, she possesses human attributes such as vanity, jealousy, and spite.

Beyoncé's dress color is also associated with Oshun as she is associated yellow or amber and the metal gold or bronze.

**A classic depicting of Oshun.**

After death by self-sacrifice, a period of seclusion and occult initiation, Beyoncé is reborn. She the occult elite's minion now. She looks sexy and fabulous and she is let loose in her community. Does she do good and help people? Not really. She actually does the exact opposite.

**Beyoncé walks in the streets of New Orleans and starts breaking cars with a baseball bat. She's not only breaking the car of her cheating husband – she's breaking everybody's cars.**

At one point Beyoncé sees a beauty spa that offers "Free facials today". She breaks its window. Sexual innuendo aside, considering that this type of business is nearly always owned

by local small business owners and in context of her other destruction, one can ask: Why is Beyoncé attacking her own community?

This video might represent the “meltdown” phase many industry slaves go through after being re-programmed by the industry.

**Industry slave Britney Spears attacking a car during her infamous breakdown of 2008.**

**Despite knowing that the images from this CCTV camera will go directly to the New Orleans Police department (and most likely the media as did her well-publicized real-life CCTV experience), Beyoncé attacks it. She is aware of her actions.**

Then, Beyoncé gets inside a monster truck and crushes a bunch of people's cars. Take that Beyoncé's hometown!

After that public meltdown, Beyoncé pleads with the elite. Broken by the programming, she is ready to be built up … in the elite's image.

> If it's what you truly want … I can wear her skin over mine. Her hair over mine. Her hands as gloves. Her teeth as confetti. Her scalp, a cap. Her sternum, my bedazzled cane. We can pose for a photograph, all three of us. Immortalized … you and your perfect girl.

In Monarch mind control terms, Beyoncé is ready to take on her alter persona and to become the pop star the elite wants to put in front of the masses. Fierce!

#### Exploitation

After a couple of angry songs where Beyoncé rebels against her cheating husband, things get ritualistic again. While,

above ground, Beyoncé appears to be a strong, unapologetic woman, things are different underground.

**Dressed in red (color of sacrifice) and surrounded by fire, another ritual takes place – sex magick.**

Beyoncé then recites a poem charged with occult meaning: It is about sex magick.

> She sleeps all day. Dreams of you in both worlds. Tills the blood, in and out of uterus. Wakes up smelling of zinc, grief sedated by orgasm, orgasm heightened by grief. God was in the room when the man said to the woman, "I love you so much. Wrap your legs around me. Pull me in, pull me in, pull me in." Sometimes when he'd have her nipple in his mouth, she'd whisper, "Oh, my God." That, too, is a form of worship.

Sex magick can be defined as "sexual activity used in magical, ritualistic or otherwise religious and spiritual pursuits". Not unlike the menstrual blood mentioned above, physical arousal is considered by occultists to be extremely potent and can be channeled for magickal purposes (see Aleister Crowley and the O.T.O).

The rest of the poem invokes darkness and the lore of witchcraft. It again references images associated with black magick.

> Her hips grind, pestle and mortar, cinnamon and cloves. Whenever he pulls out … loss. Dear moon, we blame you for

> floods … for the flush of blood … for men who are also wolves. We blame for the night, for the dark, for the ghosts.

In this context, Beyoncé is a programmed slave used in magick ritual – a Beta Kitten. Appropriately enough, the next song, *6 Inch*, is about prostitution – what Beta Kittens do.

> Six-inch heels, she walked in the club like nobody's business
> Goddamn, she murdered everybody and I was her witness

> She works for the money, she work for the money
> From the start to the finish
> And she worth every dollar, she worth every dollar
> And she worth every minute

In the poem that follows, Beyoncé addresses her mother, while denouncing abusive husbands and fathers. Also, she is referring to the occult industry that became her father and her husband.

> Mother dearest, let me inherit the earth. Teach me how to make him beg. Let me make up for the years he made you wait. Did he bend your reflection? Did he make you forget your own name? Did he convince you he was a god? Did you get on your knees daily? Do his eyes close like doors? Are you a slave to the back of his head?

> Am I talking about your husband or your father?

The words above describe mental, physical and sexual abuse, the kind that MK slaves go through. After reciting these horrible words, Beyoncé sings a song dedicated to her father. One cannot say that *Lemonade* is kind to Black male figures.

#### Reformation

After anger and rebellion, Beyoncé settles down, accepts her fate and wants to reconcile.

> Baptize me … now that reconciliation is possible. If we're gonna heal, let it be glorious. 1,000 girls raise their arms. Do you

remember being born? Are you thankful for the hips that cracked? The deep velvet of your mother and her mother and her mother? There is a curse that will be broken.

**After a period of tribulation, Beyoncé (and her followers) are ready to be renewed. By depicting a baptism, the video hints that this is not about Jay-Z, it is about something bigger.**

The song *Sandcastles* features Beyoncé and Jay-Z sharing intimate moments. Jay-Z is the bad guy that Beyoncé forgave.

**Why would Jay-Z even agree to appear in such a video? 1) He has to. 2) All publicity is good publicity. 3) This is not really about him, he is simply a proxy to the true subject of the video.**

Afterwards, the video focuses on a few regular, every day, Black people. One of them goes on to praise the Lord.

**“Thank you, Jesus. I just love the Lord, I’m sorry, brother. I love the Lord. That’s all I got. When your back gets against the wall and your wall against your back, who you call? Hey! Who you call? Who you call? You gotta call Him. You gotta call Jesus. You gotta call Him. You gotta call Him ’cause you ain’t got another hope.¨”**

However, things are different underground. Beyoncé is not like this woman standing outside. She is inside a dark, cavernous place – and her mind is somewhere else.

> You are terrifying … and strange and beautiful.
>
> Magic.

She is still obsessed by the dark side, and probably always will be. Despite this fact, or because of it, she has now been chosen to lead her people.

## FREEDOM

From there on out, the theme of freedom and liberation takes over. In a system that is tightly controlled by the powers that be, “liberation” can only be championed by the pawns those powers have created. In other words: controlled opposition.

**During the song Forward, portraits of Black men killed at the hands of police are held by their mothers.**

Like Maria from Metropolis, Beyoncé was sent by "them" to become a leader. Her team of 72 writers and seven video directors decided to co-opt this issue to give her credibility and legitimacy.

Beyoncé then moves on to praise her grandmother for metaphorically turning the lemons of life into lemonade – not without using occult terms, of course.

> Grandmother, the alchemist, you spun gold out of this hard life, conjured beauty from the things left behind. Found healing where it did not live. Discovered the antidote in your own kit. Broke the curse with your own two hands. You passed these instructions down to your daughter who then passed it down to her daughter.

While these words invoke hope and strength, Beyoncé's final words are about pleading "the magician" (the occult elite) to bring her back together. She is not free or liberated from anything. In her own words, "her torturers became her remedy".

> True love brought salvation back into me. With every tear came

> redemption and my torturers became my remedy. So we're gonna heal. We're gonna start again. You've brought the orchestra, synchronized swimmers.
>
> You're the magician. Pull me back together again, the way you cut me in half. Make the woman in doubt disappear. Pull the sorrow from between my legs like silk. Knot after knot after knot. The audience applauds … but we can't hear them.

## ENDING CREDITS

The album ends with the song *Formation* – a widely publicized single that got airplay at the biggest televised event on Earth: the Superbowl Halftime show. The song begins with Beyoncé basically saying "You guys, stop saying that I am Illuminati! I am rebellious super Black Power girl now."

> Y'all haters corny with that Illuminati mess
> Paparazzi, catch my fly, and my cocky fresh
> I'm so reckless when I rock my Givenchy dress (stylin')
> I'm so possessive so I rock his Roc necklaces

So, after calling people corny because SHE's been pushing the Illuminati Agenda, she goes on to claim that she wears Givenchy and wears Rocafella necklaces. Maybe one should point out that Rocafella Records was named after the Rockefeller family (the primary occult elite family in the USA) and that the label's hand sign is this:

Beyoncé … you're still corny with that Illuminati mess.

## IN CONCLUSION

Beyoncé's *Lemonade* is dark, complex, profound, and works on several levels. However, it is *not* a "personal" album. It was composed by 72 writers and the "visual album" was produced by a team of occult-friendly video directors. It is a carefully crafted product of the music industry that contains the same messages other pop products. However, in 2016, the cultural context is shifting. The police killings of Black people in the past years has caused grief, unrest and racial division across the USA. Always remaining "relevant", Beyoncé's team has crafted a plot that taps directly into these issues, while cleverly weaving throughout the occult elite's own imagery and agenda.

While *Lemonade* appears to be about empowerment and freedom, the occult "underground" imagery depicts Beyoncé as exactly the opposite: a slave who goes through the

rigorous initiation process of the elite. She is not a rebel. She is Maria from Metropolis. And she is not serving you lemonade … she is serving you the elite's toxic Kool-Aid.

# PINK'S "JUST LIKE FIRE": ANOTHER BLATANT VIDEO ABOUT MONARCH MIND CONTROL

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**Pink's *Just Like Fire* is one of the more obvious MKULTRA-themed videos ever released. Associated with the movie *Alice Through the Looking Glass*, the video confirms Disney's fondness for Monarch Mind Control.**

If one knows a tiny bit about Monarch Mind Control, Pink's *Just Like Fire* is a blatant display of its symbolism. It follows the same narrative and uses the same imagery as countless other videos analyzed on this site, once again proving that there is a sustained effort to expose young people to this sick world.

In the video, Pink finds herself lost in Wonderland to then be taken to a mental institution – by force. Through mind control imagery, the video symbolically describes Pink dissociating and being programmed by a handler. In short, everything about this video is directly linked to Monarch mind control.

## ALICE IN WONDERLAND + DISNEY = MIND CONTROL

*Just Like Fire* is the lead single off the soundtrack of *Alice Through the Looking Glass* – a Disney movie which will certainly contain its fair share of MK symbolism. As stated in my article on Monarch Mind Control, the ultimate goal is to cause the slave to dissociate after being subjected to intense, unbearable trauma. Handlers encourage this behavior by subjecting slaves to a "programming script", a story that will guide the young slave through programming. A common

script used is Lewis Carroll's *Alice in Wonderland*, a story that can perfectly be applied to the trials of an MK slave.

The same way Alice follows a white rabbit through the looking glass to enter the strange world of wonder, slaves follow their handlers through programming to reach complete dissociation. In the fairy tale, Alice enters a fantasy world where everything is magical, inverted and unstable, a place similar to the slave's internal world, where everything can be modified by the handler. Therefore, in MK symbolism, "Wonderland" represents the state of mind of a dissociated, mind-controlled slave, the place where they "escape" the pain of trauma. In short, the *Alice in Wonderland* story – and others that are similar – is used in actual mind control scenarios.

> Over the years the Wizard of Oz, Alice In Wonderland, and Mother Goose seem to have been overall favorites (of mind control handlers). The child will most often be in a trance state when these story lines are told. The children will have the stories repeated and they are expected to memorize these scripts. Because the programmers will build upon the child's awareness of these stories, the stories are modified to better fit the future programming.
> – Fritz Springmeier, *The Illuminati Formula to Create a Mind Control Slave*

As stated above, programmers modify stories to fit programming and Disney's adaptations of classic stories accomplish just that.

> This is why the Disney movies and the other shows are so important to the programmers. They are the perfect hypnotic tool to get the child's mind to dissociate in the right direction. The programmers have been using movies since almost day one to help children learn the hypnotic scripts. For children they need to be part of the hypnotic process. If the hypnotist allows the child to make up his own imagery, the hypnotic suggestions will be stronger. Rather than telling the

> child the color of a dog, the programmer can ask the child. This is where the books and films shown the child assist in steering its mind in the right direction. If the hypnotist talks to a child, he must take extra precaution not to change the tone of his voice and to have smooth transitions. Most of the Disney films are used for programming purposes. Some of them are specifically designed for mind-control.
> – Ibid.

A striking example of Disney adapting a story for MK purposes is the 1984 movie Return to Oz (read my article about it here). In the extremely creepy movie, Dorothy is sent to a mental institution where she is literally electroshocked "over the rainbow". Of course, none of that was in the original *Return to Oz* story.

Decades later, Disney is still at it. The music video *Just Like Fire* illustrates how much Disney is invested in MK symbolism. Note: Pink herself recently discussed the song *Just Like Fire* in an interview on Jimmy Kimmel Live, contrasting the process of writing a song for Disney with writing the songs on her album, saying essentially that she had very little control over the songwriting process.

Let's look at the video.

## JUST LIKE MK

*Just Like Fire* interprets the world of Alice in Wonderland according to MKULTRA, where going "through the looking glass" means dissociating from reality.

**The video begins with the words “Disney Presents”, letting you know that this factory of MKULTRA child stars is still at it.**

Pink’s real-life husband Carey Hart goes to check up on Pink. She’s doing the usual, you know, just hanging from the ceiling and spinning around.

**Pink is upside down and spinning inside a lavishly decorated room.**

Both the floors and the walls of this room are in a dualistic checkerboard pattern. In Masonic symbolism, the checkerboard floor is the ritualistic surface on which occult transformation occurs … and Pink is not a stranger to Masonic symbolism.

**Pink's performance at the 2009 MTV VMAs was a clear Masonic initiation. Her costume perfectly mirrored the garbs of Masonic candidates during initiation: She was blindfolded, her left breast was exposed and her left leg pant had a Masonic checkerboard pattern.**

Back in the checkerboard room, Pink starts spinning at high speed. Right at that point, a young girl (played by Pink's daughter) emerges and follows a butterfly.

**The young girl follows a blue Monarch butterfly through a mirror.**

This series of events is pure Monarch mind control symbolism. Hanging from the ceiling, Pink's spinning represents the dizzying and disorienting feeling of trauma. Once dissociation occurs, the young girl, representing Pink's core personality, appears and follows a Monarch butterfly, which directly represents Monarch programming. The butterfly lures the girl through the mirror to Wonderland – the land of dissociation.

**In Wonderland, Pink finds herself on a chessboard while her core persona (the little girl) keeps running after the butterfly (following the programming script).**

The checkerboard pattern recalls the room in which Pink was spinning in, implying that she is still in that room, but has dissociated. Due to its powerful dualistic properties, this pattern is used in actual MK programming.

**This painting by mind control survivor Kim Noble depicts a crying girl on a dualistic checkerboard floor. Everything about this painting refers the concept of duality during MK programming which induces the split of the personality of the slave.**

**On the Wonderland checkerboard, there's a Pink character dressed in full dualistic garbs.**

**In a chess game against herself, Pinks plays the role of all of the pieces, including the "King" who wears a "crown of thorns". It conveniently hides one of her eyes, illustrating again that this is all about MK symbolism.**

This scene represents what happens to slaves after dissociation: Splitting of the persona.

> The child's natural developing sense of shapes is taken advantage of by spinning the child and making it feel like it is going to fall. The child will also be deprived of sleep and drugged. Together all this will provide the dissociative base for splitting the core.
> – Ibid.

**This scene visually depicts the splitting of the persona (black and white) while Pink dressed in red dances around (red representing the color of sacrifice).**

Pink and her daughter then have tea with the Mad Hatter.

**Pink (and her core persona) are floating on air, alluding to the feeling of weightlessness felt by dissociated slaves.**

**Pink then falls down and finds herself paralyzed while floating above flowers, representing the powerlessness of dissociated (and intoxicated) slaves. The programming butterfly flies by and the little girl follows it.**

**Time (the creepy guy with the mustache) lurks around, looking for the little girl – the core persona.**

In the video, Time plays the role of the handler who enters the dissociated slave's psyche to program it.

**The one-eye sign on the movie poster lets you know that Time represents the occult elite.**

**Time finally finds the core personality and offers her a clock.**

When the handler touches the core personality of the slave, a complete breakdown occurs. The video clearly depicts this process in a rather graphic way.

**Pink immediately snaps out of Wonderland (dissociation) and is taken by force to a mental institution while wearing a straitjacket.**

**During Pink's breakdown, creepy images flash on screen including Time's angry face. While the handler appears nice during dissociation, he is actually a sadistic psychopath in real life.**

**The video ends with Pink's husband signing her over and asking if she'll be "alright" … while she's being forcibly dragged into a mental institution.**

Thank you, Disney, for this uplifting story of dissociation and mental breakdown. The kids will love it.

## SCRIPT FOR THE MASSES

The same way MK slaves follow a script for programming and dissociation, the masses are subjected to a programming script through the media. Indeed, readers of this site might have already recognized the same basic narrative in other videos. For instance, Katy Perry's Wide Awake features her with a young girl going through a mirror.

**Katy Perry with a young girl (representing her core persona) going through a mirror. Perry's dress is full of butterflies.**

**She finds herself completely out of it in a mental institution.**

**The video ends with her holding a butterfly.**

The music industry is not about “originality”. It is about programming.

## IN CONCLUSION

*Just Like Fire* is yet another case proving that the entertainment industry constantly seeks to expose the masses to the world of mind control. Although Carroll’s *Alice in Wonderland* was written during the 19th century, Disney adapted the narrative to fit the needs of the MKULTRA system, a system in which the company is directly invested.

The addition of a scene where Pink loses her mind is Disney’s way of clearly pointing out that there is more to the *Alice in Wonderland* story than simple fantasy. The story is used in a specific matter to normalize the symbolism of Monarch programming while subliminally exposing the young to its horrific process. If you don’t believe that Disney and the entire industry is capable of such devious things, you are still living in Wonderland.

# BEYONCÉ'S PERFORMANCE AT THE 2016 VMAS WAS A TWISTED OCCULT RITUAL

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**Beyoncé's performance at the 2016 VMAs was a medley of her latest offering "Lemonade". Not unlike the visual album itself, the performance featured occult symbolism while pushing more of the race wars agenda.**

The 2016 VMAs did not bring much excitement to music fans – just a bunch of stale and predictable songs performed by a bunch of stale and predictable pop stars. However, Beyoncé's performance, with its length, scope and grandeur clearly stood out from the rest. It was as if the people at MTV made sure that all of "oohs" and the "ahhs" were reserved for Beyoncé who, once again, had to be the queen of the show. Music awards likes the VMAs know exactly what the news headlines will be the following day. And, this year, it had to be about Beyoncé.

Beyoncé's visual album Lemonade contains a bunch of symbols and messages the elite wants the population to absorb and the VMAs made sure that it was properly celebrated. As I described in my article The Occult Meaning of Beyoncé's "Lemonade", the visual album is replete with occult symbolism placing Beyoncé in a dark and transformative ritual while bringing her legions of fans to follower her. Where is she taking her fans? Let's look at the performance.

## MORE LEMONADE

Beyoncé's VMA performance recreated most of the ritualistic

elements of *Lemonade*, complete with the same color codes. It was, however, shorter and more obvious.

**The performance began in classic ritualistic fashion: Beyoncé and her ladies dressed in virginal white garments representing purity and innocence.**

The occult elite's rituals are about soiling purity and innocence in order to bring about dark metaphysical change. One by one, the girls around Beyoncé get shot and die, falling in a pool of red light.

**In the end, everyone is dead except her. She is the "chosen one". A hooded man marches towards her.**

**The hooded man brings Beyoncé forward and lets her go as if saying "This is the path you must take".**

While some claim that this hooded figure represented Trayvon Martin (who wore a hoodie when he got shot), the symbolism goes clearly deeper than that. This man who guides Beyoncé to the next stage of her performance represents those who guide Beyoncé to the next stages of her career. He represents the occult elite, those who put her in the spotlight and make sure she gets all of the spotlight. Of course, all of the spotlight comes at a price.

**After the stage of purity (white), ritual sacrifice (red) comes occult transformation (black). Beyoncé is now doing what the industry expects from her – shaking her booty. The good girl has gone bad – the industry's favorite narrative.**

In the first scene, the ladies dressed in white dresses getting shot is said to represent the killing of Black people at the hand of police. But the symbolism goes deeper than this. If you've read previous articles on Vigilant Citizen, you already know that the occult elite's rituals are coded in three colors: White, red and black. And this is exactly what happens here.

Beyoncé is not "taking a stand" against anything, she is taking part of a twisted ritual that mixes the occult elite's obsession with blood sacrifice with the actual suffering of real people in the real world. In short, she is on the side of those who actually allow these horrors to happen: The elite.

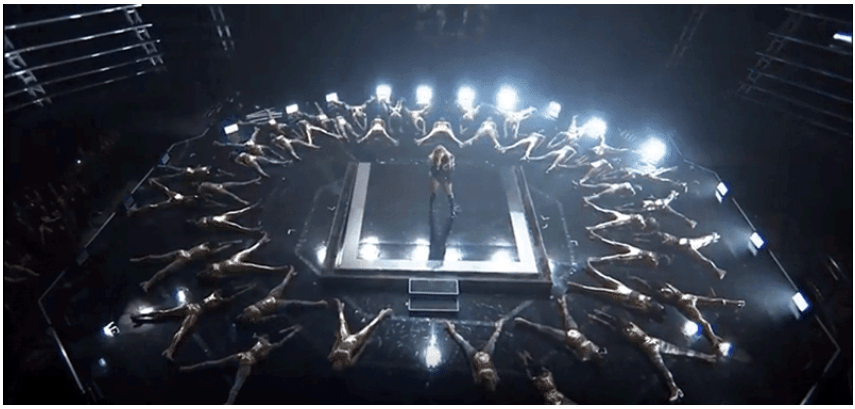
**A few years ago, Beyoncé appeared at the Grammy awards surrounded by police in riot gear – effectively pushing the police state agenda. Her "opinion" is whatever "They" decide what agenda needs to be pushed.**

**As the performance progresses, Beyoncé is given a fur coat representing the material gains given to puppets of the industry.**

Now that Beyoncé has been selected as a "leader of her people" (as if mass media allowed anybody else in the spotlight), she starts giving orders. Indeed, during the appropriately named *Formation* she says:

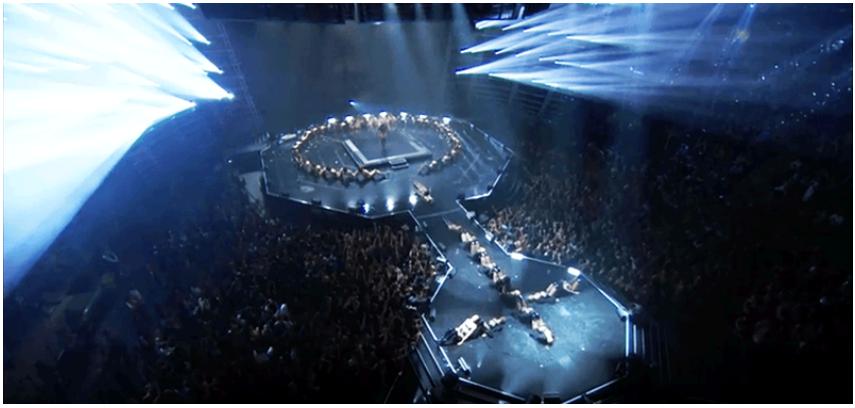
> "Now all my ladies get in formation"

And, of course, her ladies do.



**Apparently, ladies should blindly follow Beyoncé's orders. They lay down around her.**

As the camera pans out, we realize that the ladies formed a symbol. Well, two of them.



**The performance ends with the ladies forming the Venus symbol representing the female sex. Or is it?**

On second look, we realize that symbol is separated into two distinct figures: An open circle and an inverted cross. While people in the crowd are in tears, giving a standing ovation, they are actually clapping to an inverted cross, the symbol of Satanism.

This final moment sums up Beyoncé's entire performance: A twisted and deceptive display filled with double meanings that end up telling the viewers: I'm on their side, not yours.

## PANIC! AT THE DISCO'S "LA DEVOTEE" CLEARLY CELEBRATES HOLLYWOOD'S SATANIC SYSTEM

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**The video for *LA Devotee* is about a young boy being tortured and brainwashed by the band's lead singer while all kinds of satanic symbols float around. In short: It sums up everything Hollywood is about.**

When the top comments of a YouTube video say …

> "*I honestly expected LA Devote to have a bright sunny video not a satanic one*"
>
> "*It's getting harder and harder to convince my parents that the music I listen to is not satanic*"

… you know that things are getting blatant. While the song "LA Devotee" is your typical uptempo-radio-friendly tune with a catchy chorus, the video is a dark, troubling experience. Indeed, the lead singer Brendon Urie is seen taking pleasure in torturing a child in an all-out, satanic brainwashing session. Preying on children, taking pleasure in making them suffer, brainwashing them, black magick rituals: All of the occult elite's favorite things are crammed in this short music video.

The word "devotee" means "*a strong believer in a particular religion or god*". *Panic! at the Disco*'s video clearly exposes the true religion of Hollywood … and they appear happy to be part of it.

Let's look at the video.

## PREYING ON CHILDREN

The video begins with a young girl realizing that she is being followed. She is then kidnapped by someone dressed in red.

**Preying on children: The occult elite's favorite sport.**

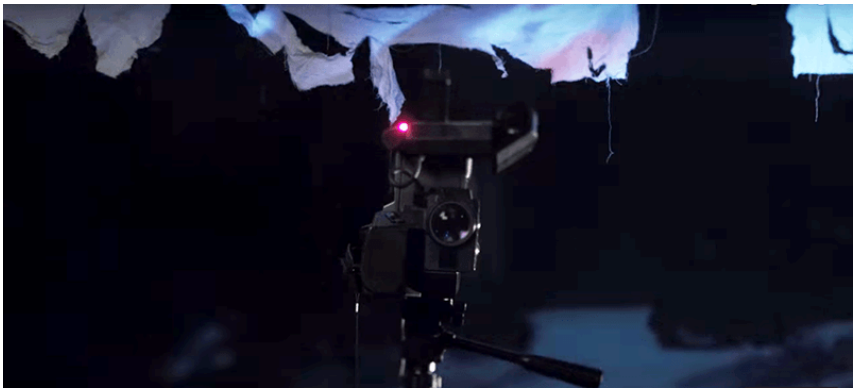
**As the camera pans out, we see a crop circle shaped in something resembling an alchemical symbol. The exclamation point is taken from the band's name, indicating that they're the ones behind this.**

We then see a young boy being strapped to a chair inside a dark, creepy room.

**Yes, it is Noah Schnapp, the boy that gets kidnapped in *Stranger Things*.**

Using Will from *Stranger Things* is a rather appropriate choice. As I've stated in my article The Hidden Symbolism of "Stranger Things", the series reveals some sinister aspects of the MKULTRA system. Will, played by Noah Schnapp, gets kidnapped by the Demogorgon, a monster that represents the Satanic, monstrous side of the occult elite.

In *LA Devotee*, Schnapp is kidnapped again (poor kid) and forced to watch Brendon Urie sing. Although that is already a cruel form of torture, things get worse. Indeed, the song is part of a wider process of trauma-based mind control. As stated in my article Origins and Techniques of Monarch Mind Control, mind control is an unholy mix of abuse, torture and satanic rituals in order to cause trauma. The boy in the video is subjected to all of this.



**A video camera records the boy being tortured. This reflects how elite circles enjoy watching this kind of sickening snuff.**

**This creepy figure conducts dark rituals wearing a mask with Baphomet-style horns.**

When the song starts, the kid begins singing in an automatic matter – as if he was programmed to sing on cue.

**The kid programmed to sing: An apt way of representing youth being brainwashed by mass media.**

Brendon is projected on a screen in front of the kid as he sings with a demented look on his face. He truly appears to be enjoying torturing the boy. An image flashed for a split second explains what motivates him in doing this.

**For split second, a symbol resembling the sigil of the Church of Satan is flashed on Brendon's face.**

**The symbol features Baphomet's head inside an inverted pentagram (symbol of Black magick) with another inverted pentagram on its forehead.**

Brendon Urie apparently enjoys being the devil. The video *The Emperor's New Clothes* is basically about him slowly turning into the devil.

**Brendon in the video The Emperor's New Clothes.**

While this disturbing stuff is happening, the lyrics explain that what we are witnessing is the true religion of LA, the home of the entertainment business.

> The black magic of Mulholland Drive
> Swimming pools under desert skies
> Drinking white wine in the blushing light
> Just another LA Devotee
> Sunsets on the evil eye
> Invisible to the Hollywood shrine
> Always on the hunt for a little more time
> Just another LA Devotee

The first line of the chorus directly mentions the "black magic" of Mulholland Drive, the iconic street that crosses through Hollywood. David Lynch's enigmatic movie *Mulholland Dr.* cryptically refers to the dark side of Hollywood as well. The line "*sunsets on the evil eye*" is another direct reference to the occult elite ruling Hollywood (which is also crossed by Sunset Blvd). Altogether the lyrics imply that those who take part in Hollywood's industry are part of a sick cult … they're LA Devotees.

The boy is then given something to drink.

**The girl that got kidnapped at the beginning of the video reappears and offers the boy something to drink. MK slaves are often used in the programming of other slaves.**

The drink given to the boy most likely represents psychedelic drugs which are used in actual MK programming to facilitate trauma. Ccreepy images flash on screen, the kind that would be used to traumatize drugged slaves.

**A big goat head is quickly flashed on screen. More satanic stuff.**

**Animal masks are used in satanic rituals and in MK programming.**

**This image flashes so quickly it is barely discernible. These semi-subliminal images cause an unsettling feeling in the viewers.**

**Blood dripping over a skull: A symbolic way of representing the elite's love for blood sacrifices.**

The boy's trauma is then taken a step further.

**A bunch of "witches" attach wires to the boy's head.**

**As the song gets more intense, the boy is seen being electroshocked. Who wants to see a kid suffering in music video?**

Electroshock torture is a well-known technique used in MK Ultra to cause trauma and dissociation. Combined with the drugs, the rituals and the brainwashing, the video leaves no doubts as to what it is referring to.

After convulsing violently for long seconds, the boy is knocked out of consciousness. This apparently makes Brendon very happy.

**Brendon smiles sadistically as if saying “I’m about to have some fun”.**

**The last image of the video shows Brendon walking towards the boy in a menacing matter.**

What exactly are you going to do, Brendon? Beat the kid up? Rape him? What the heck? Yes, this video seriously ends with the lead singer about to abuse a helpless kid that was just tortured. There is no going around it, there is no "second meaning" or "deeper meaning". It is just unapologetically evil.

## IN CONCLUSION

*Panic! At the Disco* is not an obscure, hardcore niche group. It is a mainstream band, winning all kinds of awards, and making poppy, radio-friendly music that is mostly aimed at young people. *LA Devotee* depicts the lead singer masterminding an operation where a boy is kidnapped, strapped to a chair, drugged, brainwashed, subjected to occult rituals, and electroshocked. And at the end of the video, his ordeal is not even over. Brendon is just getting started (seriously, is he going to rape him? *What the heck?*).

The video for *LA Devotee* depicts Brendon as a mind-control handler and celebrates how the occult elite partakes in this horror in total impunity. On a wider scale, the video represents how, through mass media, the youth of the

entire world is brainwashed into believing that all of this great and cool, which leads them to worship their favorite stars. The ultimate goal: To create just another LA Devotee.

# THE OCCULT MEANING OF THE WEEKND'S "STARBOY"

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***Starboy*** **features The Weeknd destroying his house using an illuminated cross. This strange scene has a powerful occult meaning, especially when one considers The Weeknd's previous videos. We'll take a closer look at the occult meaning of *Starboy*.**

The Weeknd's collaboration with Daft Punk is a somewhat perplexing one. While the lyrics celebrate the singer's fame and material possessions, the video depicts him destroying his house using a red glowing cross. All the while, The Weeknd chants that he's a "starboy", a term that has more than one meaning.

While, at face value, starboy could mean a boy who is a star in the entertainment business, the symbolism associated with the song introduces an occult aspect to it all. Indeed, the video has a ritualistic tone which plays on the classical death and rebirth narrative found in esoteric initiations. Did The Weeknd 'ascend' in the occult world, making him a starboy?

## THE PREVIOUS TRILOGY

In my first article about The Weeknd, I analyzed the videos *Can't Feel My Face*, *Tell Your Friends* and *The Hills* which form a trilogy. When these three videos are pieced together, they tell a story about The Weeknd meeting a figure holding an apple – a reference to Lucifer in the garden of Eden.

**This man holding an apple represents Lucifer from the garden of Eden and the industry that lit up The Weeknd's career.**

In *Can't Feel My Face*, Lucifer literally sets The Weeknd on fire and figuratively lights up his career. Here's a summation of the trilogy.

> The story begins with a struggling The Weeknd trying to get people to notice him at gigs. The devil then lights him on fire and kick-starts his career. The Weeknd then realizes that the deal is awful so he buries this new singing creation and shoots the devil. However, the devil is not human and therefore cannot be killed. Furthermore, he is rather vengeful. Although The Weeknd believes he is alive and free, he finds himself in a car accident that nearly kills him. As he walks into the red room, he realizes that he cannot escape the devil. The devil holds an apple reminding him that the deal is non-voidable. The two ladies that were with The Weeknd were actually the devil's minions and the near-fatal accident was actually a warning: Any further transgressions will result in death.
>
> Although the devil brought him fame and success, The Weeknd is stuck in a loop where any attempts to break free lead him right back to the devil and his apple.

In *Tell Your Friends*, The Weeknd buries himself in the desert.

**The “old” Weeknd sings through the plastic.**

In *Starboy*, The Weeknd kills his old self again by suffocating him. Why does he keep killing himself? Because each death represents a new occult stage. He is now, apparently, a “starboy”.

## STARBOY

The video begins with a masked man entering The Weeknd’s house.

**The Weeknd, with his trademark hairdo, is tied up to a chair.**

The masked man then gets up and suffocates The Weeknd with a plastic bag.

**The Weeknd is killed with a plastic bag on his head.**

When the killer removes his mask, we are in for a big surprise.

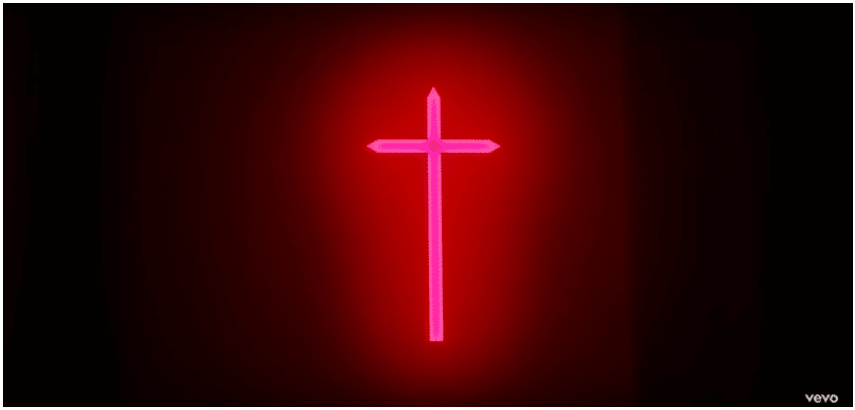
**It's The Weeknd! And he shaved off that thing on his head! There is so much happening right now!**

So, not unlike in *Tell Your Friends*, The Weeknd kills his "previous self". To symbolize his rebirth, the new The Weeknd has a new hairstyle. The camera also focuses on another important item: The Weeknd's cross pendant. This piece of jewelry underlines the spiritual undertone of what

is happening on screen. Is The Weeknd now a devout Christian? Well, not really. After all, he just committed murder while wearing that chain, so that is not a good start.

**The Weeknd passes by a painting featuring Daft Punk. Notice the falling star in the background and the black panther. They foretell where The Weeknd is heading.**

The Weeknd then enters his bedroom and sees something that is not found in most bedrooms across the America.




**A big illuminated cross hangs in his room.**

**The cross literally catches his eye. The cross reflects inside a single eye, the occult elite's favorite symbol.**

The Weeknd then grabs the cross, drags it on the floor, and uses it to destroy his own house.

**In a symbolic gesture, The Weeknd breaks his gold records and the cover of his first album.**

While some might think that The Weeknd a Christian rebirth, where he leaves his material possessions to follow the path of Jesus, that is not what is happening. The lyrics basically state the exact opposite.

> I'm tryna put you in the worst mood, ah
> P1 cleaner than your church shoes, ah

> Milli point two just to hurt you, ah
> All red Lamb' just to tease you, ah
> None of these toys on lease too, ah
> Made your whole year in a week too, yah
> Main bitch out your league too, ah
> Side bitch out of your league too, ah

In this verse, The Weeknd states that his P1 (a sports car) is cleaner than your church shoes (the rewards of the occult elite are greater than the life of a humble church going person). He also he makes a lot more money than you and that his girl (and the girl he cheats this girl with) are hotter than yours.

Later in the song, explains how he upgraded to a new table where his girl can snort cocaine from.

> 20 racks a table cut from ebony
> Cut that ivory into skinny pieces
> Then she clean it with her face man I love my baby

So, The Weeknd is not exactly becoming Jesus. He is simply boasting about the things he was given because he is chosen by the industry (who is represented by Lucifer in his previous videos). Also, this line sums it all even more blatantly:

> We don't pray for love, we just pray for cars

So why is he destroying his things? Because the video symbolizes The Weeknd entering a higher stage in the occult system that rules Hollywood.

The cover of the *Starboy* single cover sums up the occult transformation that is happening.

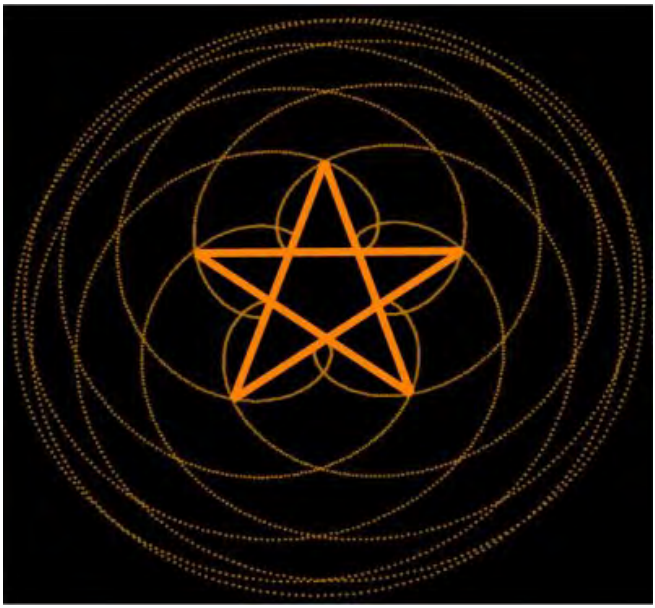
**On the left are lightning bolts, in the middle are crosses (and a star) and on the right are more lightning bolts. There are six symbols in each column resulting in … 666.**

The symbolism on this cover touches upon one of the most important concepts in occultism: The link between Lucifer, the morning star, and Venus.

In occult symbolism, the lightning bolt represents “descent” from the heavens to Earth. For this reason, the symbol is sometimes used to represent Lucifer who is said to have descended from the Kingdom of God to mankind. Lucifer is also known as the Morning Star and the Light Bringer. The same terms have been used since the dawn of time to describe the planet Venus. Venus is esoterically associated with the symbol of the 5-pointed star and the pentagram due to its “astronomical dance” in the skies.

> The pentagram (also called pentacle, pentalpha, pentancle, pentagle, or pentangle) is thought by some occultists to trace its esoteric significance to an astronomical observance of the pattern of Venus’ conjunctions with the Sun and has had many

meanings in many cultures through the ages.
– BC Freemasonry, “The Pentagram”



**The path of Venus around Earth. Known as the “morning star” and the “light bringer”, the planet bears the same names as Lucifer.**

The cover of *Starboy* touches upon these symbolic links and refer to a level of higher occult initiation. The cover depicts a duality between two opposing forces, Lucifer (represented by lightning bolts) and Jesus (the cross). When internalized, the duality creates the magical symbol of the pentagram.

The symbolism of *Starboy* is reminiscent of the symbolism associated with David Bowie. Indeed, as I described in my article The Occult Universe of David Bowie and the Meaning of “Blackstar”, Bowie had an alter persona named Ziggy Stardust who had strong occult and kabbalistic leanings.

**Ziggy Stardust's with his iconic lightning bolt.**

For his fifth album, Bowie introduced the alter-ego Ziggy Stardust, an androgynous alien rock star who was sent by the "Infinites" to announce the coming of Starmen to Earth. Not unlike Lucifer, Ziggy Stardust descended on Earth from the heavens.

Therefore, the symbolism around *Starboy* represents The Weeknd fully adhering to "higher levels" the occult elite's system.

**This picture in the *Starboy* booklet features the One-Eye sign. This means "I am part of the occult elite".**

Back to the video. After destroying his things and burning down his clothes, The Weeknd leaves his house.

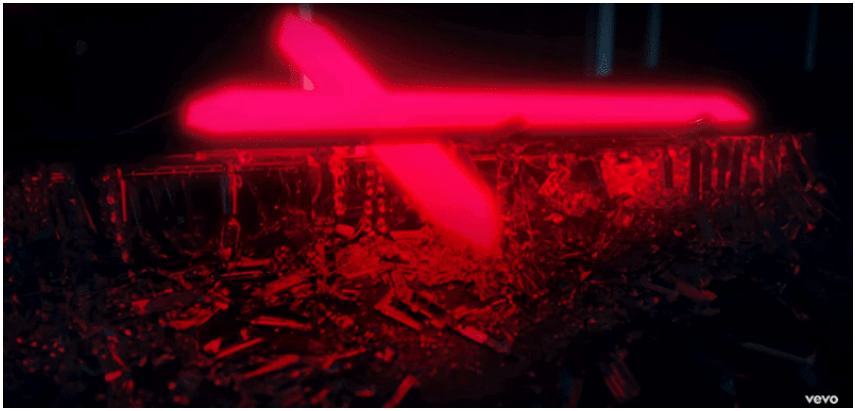
**Before leaving, a black cat follows The Weeknd.**

In Western folklore, black cats were associated with magick and witchcraft. They were believed to be witches'

“familiars”- spirits who aid and protect them while they accomplish their magical work.

**Inside the car, the cat became much bigger and powerful, representing the growing occult power associated with higher levels of initiation.**

Inside his very expensive sports car, The Weeknd rolls deeper on the Hollywood Hills, representing that he is going deeper inside the occult elite’s industry.




**A shot of the illuminated cross laying on the ground tells us that this was not about The Weeknd becoming Christian. It was about occult initiation to a higher level and the cross was a prop in the ritualistic process.**

## IN CONCLUSION

The Weeknd is now a “starboy”, a boy who was hand-picked by the elite to become a “higher level” star. Because of this, he owns a bunch of cool things that he brags about in his songs, making his fans jealous of his success. This success, however, comes at a cost. He is still owned by the elite – those who initiated them. To become a starboy, he has to kill his old self while wearing a cross and he must pledge his allegiance by ritualistically destroying his possessions using a cross. Using this Christian symbol to commit death and destruction is part of the soul-selling process.

*Starboy* is therefore not about The Weeknd becoming Christian or “changing his style”. The video is in perfect continuation of his previous videos where he was “discovered” by Lucifer and was made a star. At the next level of initiation, things get very serious. While The Weeknd boast about his “P1 being cleaner than your church shoes”, the video tells us that he is still owned by Lucifer – the morning star. And The Weeknd is his starboy.

## "THAT POPPY" : THE YOUTUBE STAR UNDER ILLUMINATI MIND CONTROL

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**The YouTube channel of an artist named That Poppy has been mystifying viewers for years. Behind the weirdness of her videos is a disturbing story: The mind control of a young pop star.**

After receiving several e-mails requesting to check out That Poppy, I sat down and went through the 70+ videos on her YouTube channel. The experience was, to say the least, perplexing. Spending more than a few minutes watching this girl speaking in a childish and robotic tone, repeating specific words and phrases, quickly leads to thoughts such as: "What am I doing with my life?" and "I really should be doing something else right now".

But That Poppy is not a random YouTube personality who is simply being "random". She's an actual musical artist signed to Island Records (owned by Universal). Her singles *Lowlife* and *Money* were heavily promoted by the label and obtained significant radio and TV airplay.

While her official VEVO channel contains the few music videos she released on Island Records, That Poppy also stars in a separate YouTube channel where bizarre, absurdist videos are uploaded on a regular basis. For example, this video is That Poppy repeating "I'm Poppy" for over 4 minutes.

Many of these shorts videos appear to satirize YouTube stars who babble about inane things, beg for "likes, comments, and subscribers" and use their fame to sell their products. But, as

the videos progress, themes associated with Monarch mind control and the satanic occult elite begin surfacing. Through subtle clues peppered throughout her videos, we see That Poppy being introduced to the dark side of the industry … and humanity being sucked out of her. Her robotic voice and the constant repeating of specific keywords are reminiscent of neuro-linguistic programming (NLP) practices, causing YouTube viewers to instinctively ask "Am I being brainwashed by That Poppy?".

What makes these video even more disturbing is that they are getting darker as That Poppy – the musical artist – is going deeper into the industry.

Let's look at the most important themes of the video – which happen to be the entertainment industry's favorite themes. Of course, I will not go through all 70 videos because that would be INSANE … Kind of like making a 30-minute video of a girl playing a tiny xylophone.

## MIND CONTROL

In her early videos, That Poppy was somewhat 'human', expressive, and talked about music and being an artist. Then hints to Monarch mind control appear in her videos and things get darker.

In My Phone is Not Plugged In, That Poppy talks into a phone that is clearly not plugged in, a classic symbol in Monarch Mind Control representing a slave controlled by a handler.

**“Hello, my phone is not plugged in”.**

Poppy then says:

> “I need to be a new person. I need to change my clothes”.

This is a reference to the ultimate goal of Monarch programming: Creating a new alter persona controlled by a handler.

In the video 3:36, That Poppy obsesses about the number 3:36.

**That Poppy looks at her watch and keeps repeating "It's 3:36" and "3+6=6". She was programmed to react to that number. It will become more relevant later on.**

In Am I OK?, That Poppy alludes again to the process of creating an MK ULTRA alter. She says:

> "Do you ever wish you could just restart? What if you could reboot yourself like a computer?"

The video ends with her saying:

> "I believe that everything's gonna be OK"

Then her nose starts bleeding.

**Her nosebleed hints to the fact that NOTHING is OK and that she is being programmed to repeat phrases like “Everything’s gonna be OK” and “Don’t worry about it”.**

In They Have Taken Control, things become rather blatant.

**Poppy looks completely out of it. She wears a rainbow-themed sweater.**

MK slaves are encouraged to go “over the rainbow” to dissociation when they are being programmed. In the background a robotic voice says:

> “You will pledge allegieance to Poppy. You will do everything Poppy says”.

The video ends with the robot voice saying:

> "Prepare yourself for programming sequence 2 … Programming complete".

Of course, the title of that video "They have taken control" explains it all.

The following video, entitled Oh No!, depicts the result of the programming.

**A second That Poppy appears. The first one starts bleeding out of the mouth.**

The second That Poppy represents the creation of an MK alter-persona. The fact that the first one bleeds out of the mouth hints to the trauma and abuse suffered during programming. The blood also ties the story of That Poppy with an artist who somewhat mysteriously disappeared from the scene: Mars.

#### Mars Argo and Titanic Sinclair

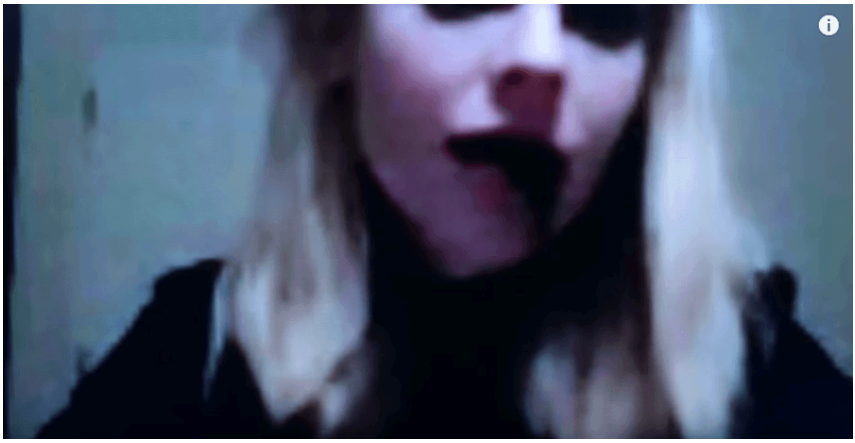
Between 2009 and 2015, the band Mars Argo released some music, some viral videos and enjoyed some online buzz. The duo consisted of singer Mars who, like That Poppy, was a

young blonde indie singer and Titanic Sinclar, the "mastermind" behind it all.

**Mars Argo.**

Mars' career, however, went to a screeching halt as the band dissolved and several videos deleted from the internet. One creepy video of her keeps disappearing and resurfacing, where she speaks to a webcam and does weird things.

**At one point, she points a gun at her head saying: "What's the point of all of this anyway?".**



**Then she starts saying "I just wanted it all" and blood spills out of her mouth.**

Towards the end of the video, something is said in reverse. When un-reversed, we hear:

> "If you want it all, you cannot be distracted by the illusion you have created. Only when your mind is silent you can see clear enough to enjoy your life and forget about your desires. Your desires are irrelevant."

Intersting fact, this video lasts exactly 3:36 – the time That Poppy keeps obsessing about.

Since this video, Mars basically disappeared from the internet, causing many followers to ask "Where is Mars?" and sparking rumors of her running away … or being dead.

Since then, Titanic Sinclair became the man behind That Poppy. In many ways, she is the continuation of Mars, another puppet through which Titanic Sinclair pushes his vision. Did Mars disappear after getting too close to the occult mind control side of things? Well, no matter what the case may be, That Poppy is deep in it. The video where blood spills out of her mouth links her directly to Mars.

Back to That Poppy's videos.

## DEEPER IN MIND CONTROL

In "Sunglasses", That Poppy's speech is interrupted by a bizarre MK glitch. At one point she says:

> "My favorite thing about my sun glasses is that they allow me to see things that aren't usually there."

**When That Poppy puts pm her sunglasses, we see Titanic Sinclair in the reflection … wearing a creepy white mask?**

We this "behind the scenes" look, we understand that Titanic Sinclair is the mind control handler cand That Poppy is the glitchy MK slave.

As the videos progress, That Poppy turns into an increasingly lifeless drone who is clearly under the control of shady people.

In Charlotte Interviews Poppy, That Poppy answers questions asked by a Charlotte, a journalist (or something) played by a mannequin.

**In MK symbolism, mannequins represent programmed slaves. Charlotte ends obsessing with That Poppy and wanting to take her place.**

The interviewer noticed a change with That Poppy, which coincides with her MK-related events. Charlotte asks:

> "I have troubles understanding your videos lately. Is everything OK?"

That Poppy answers robotically:

> "I love my fans, my record label, and my handler."

"Handler" is a term used in mind control to describe the person in charge of the programming of the slave.

When Charlotte asks:

> "Poppy, I want to know what is going on"

That Poppy answers:

> "I'd love to tell you. But you aren't ready for the truth".

In subsequent videos, we see various hints to her being under control such as her asking someone off-camera "what do you want me to say", her being under the influence of

drugs (which are used by handlers to program their slaves) and even her receiving death threats (what rhymes with breath?).

In Step 1, That Poppy guides the viewers as they are apparently being brainwashed by sound frequencies. In short, this MK slave is being used to program her own fans – not unlike stars in the entertainment industry.

In Certain Words, That Poppy alludes to an important concept in Monarch mind control: The use of trigger words. That Poppy says:

> "Have you ever been triggered by a word?"

She later says:

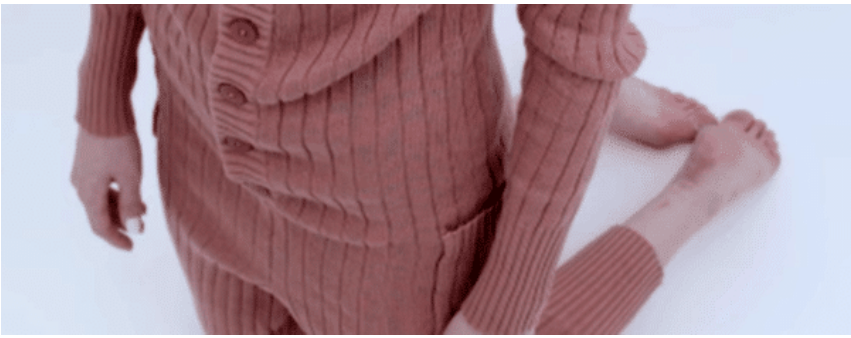
> "Maybe one day, when I'll be a real girl, I'll be a real artist".

She conveys the idea that she is a robot programmed to respond to specific trigger words.

In What Do Dreams Feel Like, That Poppy says:

> "I had a dreams where I could breathe for the first time. My sun was in my eyes and it feels so good".

As in many other videos, That Poppy appears to be alluding to the fact that she is trapped and imprisoned by shady people – like an MK slave. Another odd fact about this video: Her ankles appear to be bruised.



**Are her bruised ankles a subtle reference to the trauma and torture of Monarch programming?**

In My Past, That Poppy says that she does not remember much of her past – the same way brainwashed MK slaves lose their core persona and become "blank slates".

> "My past is riddled with mystery and confusion. Sometimes I think about my past and it feels foggy … almost as if it doesn't exist. If my past doesn't exist, does that mean that I don't exist?"

Therefore, a great number of That Poppy's videos allude directly or indirectly to specific concepts of mind control. The videos are also full of symbolism associated with Monarch mind control – the exact symbols identified on Vigilant Citizen years ago. Here are some of them.

**In “Butterflies”, That Poppy keeps asking “Where did the butterflies go?” while there are butterfly stickers right on her face. Butterflies are used by the occult elite to represent Monarch mind control because Monarch is a type of butterfly.**

**Several videos feature That Poppy hiding One-Eye, effectively doing the One-Eye sign, indicating that she’s a slave of the industry. In this screenshot, the thing she is holding is a drug.**

**Many outfits and accessories worn by That Poppy feature eyes and eyeballs – again indicating that she is controlled by the occult elite.**

If you've read other articles on this site, you've probably recognized all of these symbols which read out as "Illuminati mind control 101". Other That Poppy videos refer to another aspect of the industry: Subtle satanism.

## SUBTLE SATANISM

Several videos allude to religion, black magick, rituals, and satanism.

In A Microphone, That Poppy says words into a microphone which produces a bizarre echo.

**There's an eyeball on her head.**

She says:

> "My favorite part of Monster Energy Drink is the logo."

She probably refers to the popular "conspiracy" about the Monster logo meaning 666 in Hebrew.

**Monster Energy drink logo = 666.**

She then asks the viewers questions and awaits their answer (as if she was Dora the Explorer):

> "What else should we say? … ooo I like that … the devil.

She likes the devil.

In Pink Outfit, That Poppy says:

> "Somebody gave me this pink outfit to wear. It is very comfortable and I feel pretty in it."

She then repeats "pink outfit" and other phrases several times, in what seems to be NLP (neuro-linguistic programming) that gives the feeling that viewer is being brainwashed. When the camera zooms out, she says:

> "Please admire my pink outfit."

When then see the entire outfit.

**On the dress is the outline of an inverted cross – a symbol of satanism. The pink dress pretty much turned her into a life-sized inverted cross … and she wants her viewers to admire it.**

In Poppy Reads the Bible, That Poppy holds a microphone and reads the Bible for a very long time.

**That Poppy reads the Bible for 49 minutes straight, without a single pause.**

There is nothing "religious" about That Poppy's Bible reading. As she struggles to read through the Bible's uncommon words, names and phrasings in her robotic voice, the process becomes an exercise in absurdity. As the minutes pass by and That Poppy gets tired or reading, one feels a bizarre element of voyeurism going on, as if one was watching a mild snuff film where reading the Bible for a long period of time is the torture of choice.

In short, several That Poppy videos incorporate subtle yet clear references to Satanism. In Monarch programming, satanic rituals and imagery are used to corrupt and traumatize slaves. Knowing that she is being directed by Satanic Sinclair – sorry, I meant Titanic Sinclair – we understand that she's an MK slave who is forced to celebrate the "dark side" as part of her programming. In some of her videos, she says that she wants to escape, but that never happens.

That Poppy's other "official" YouTube channel features a few

music videos. Their symbolism is quite clear: It is all about her being an industry slave.

## LOWLIFE

That Poppy's biggest hit, entitled *Lowlife*, is a rather clear ode to the Illuminati industry.

**The first shot of the video features That Poppy sitting on a chair, doing the "As Above, so Below" hand sign.**

**The shot is a clear reference to Baphomet – the occult elite's favorite symbol.**

That Poppy then chills with the devil himself.

**Throughout the video, the devil, painted in red, follows That Poppy around.**

**He sits with her while she eats … human bones? Notice the eyeballs on her dress.**

**Then That Poppy does the things that are expected from her as a pop star such as signing fans' posters with paint (red like the devil) and partying in a limousine.**

Considering the imagery of the video and the general context of everything That Poppy, the lyrics of the song take on a specific meaning. They're about the Illuminati industry taking charge of That Poppy who couldn't "make it on her own".

> Old suitcase, clean getaway
> I'm the one who takes the blame again
> New day but the same lines,
> I Feel like a victim of the dollar sign

All these years on my own
Fight my fight all alone
'Til you came, don't you know
Don't you know

Baby, you're the highlight of my lowlife
Take a shitty day and make it alright, yeah, alright
Oh, in every circumstance
Yeah, you make the difference
Baby, you're the highlight of my lowlife, lowlife

In these lyrics, That Poppy talks about looking for money and the industry (represented by the devil) "making the difference". The next verse is rather perplexing, as it appears to refer to abuse.

This bad taste, these headaches
Wake up on the floor again, ah, yeah
My torn dress, this failed test
Soon they will be erased

Is this verse referring to trauma that will be "erased" through dissociation?

## IN CONCLUSION

That Poppy has been creeping out an ever-increasing number of followers for years, prompting all kinds of "theories" attempting to explain what the heck is going on. Attempting to interpret every "clue" placed in these videos can become an unnecessarily time-consuming task, however, as seen above, a clear trend transpires from it all. Through the absurdity, the social comments and the general weirdness of these videos, we find the recurrent theme of Illuminati mind control – the tried and true formula to turn a young star into a brainwashed puppet who, in turn, is used to brainwash her own fans.

That being said, is That Poppy actually under mind control

or is it all a big act? Is Titanic Sinclair an actual MK handler or is he simply tapping into “conspiracy” fodder? Are we witnessing actual mind control or a clever marketing strategy? Difficult to say. One thing is for sure, That Poppy is actually tied to a high-level record label where people do not play around. Also, and more importantly, That Poppy is another proof that this is basically the one kind of messages and symbolism that is allowed to be associated with her, and most of pop culture. They want this Illuminati mind control symbolism to be what is cool, viral, trendy, edgy, experimental and so forth. While some might see That Poppy as an innovative thing, she is actually repeating the same story that was being told by Rihanna’s Umbrella nearly 10 years ago – and by countless others afterward. The only thing that changed is the overall tone and delivery format which was adapted to the viewing habits of today’s youth who love short, viral, absurd videos. However, in the end, the message is the same: The Illuminati is celebrated as the “highlight of these artists’ lowlifes” … until the elite is done with them.

# THE OCCULT MEANING OF THE THE WEEKND'S "PARTY MONSTER"

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**The Weeknd's video *Party Monster* is described as a "psychedelic trip" but, beyond the colorful visual effects, are symbols with a profound occult meaning. We'll look at the deeper meaning of these symbols and the story they tell.**

*Party Monster* features The Weeknd walking around a brothel while occult and religious symbols flash on screen. The video features the same imagery as his previous release, *Starboy,* which prominently featured a panther and an illuminated cross. In *Party Monster*, these symbols are used again, which indicates that these two videos are part of a larger overarching story. Not unlike The Weeknd's previous album, which was promoted with a video trilogy that told an esoteric story (see my article The Meaning of The Weeknd's video trilogy "The Hills" , "Can't Feel My Face" and "Tell Your Friends), recurring images are used to give the story a deeper meaning, one that alludes to the spiritual realm.

In *Starboy*, The Weeknd destroys his own house and belongings using an illuminated cross and then drives away in a sports car. As I explained in my article about *Starboy,* the cross did not signify that The Weeknd became a devout Christian. Quite to the contrary, there's a dark occult undertone to the video which is even more emphasized in *Party Monster*. In short, it is about selling one's soul to dark forces in order to reap the rewards of material success. In

*Party Monster*, The Weeknd enters deeper into the world of drugs and prostitution. Let's look at the video.

## PARTY MONSTER

The music industry loves terms like "monster" or "animal" (i.e. Lady Gaga's "Lil' monsters"). It is dehumanizing and a perfect way of describing people who sold their soul to the industry and its corrupt ways. Kanye West's video *Monster* is one of the most graphic examples the industry's obsession with death, torture, necrophilia and cannibalism and other practices (it was never officially released because it was too … real).

**A screenshot from Kanye West's video Monster featuring Jay-Z, Rick Ross, and Nicki Minaj. Here, Jay-Z raps next to a naked corpse.**

**Another disturbing screenshot from Monster.**

While The Weeknd's *Starboy* was about occult initiation, *Party Monster* shows how the process turned him into a monster … who parties … which of course makes him cool. As we'll see, The Weeknd finds himself deep into the occult elite's underworld, complete with call girls and, of course, One-Eye symbolism.

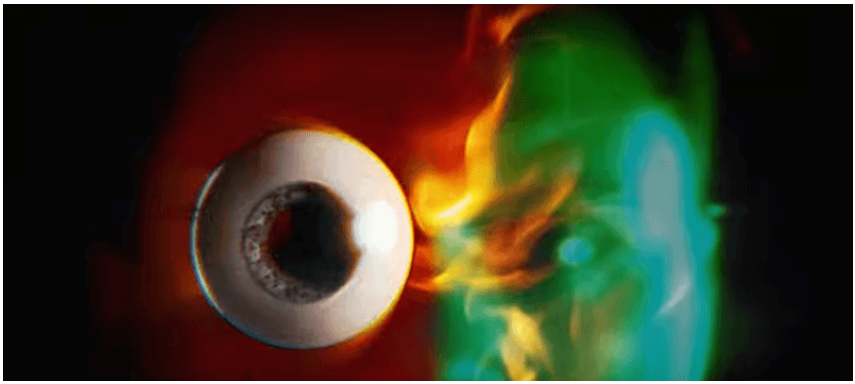
The video begins with The Weeknd arriving in a cool sports car. He's in a desert which hints that he might be around Las Vegas, a place known for hosting legal brothels, which is where The Weeknd appears to ends up.

**The Weeknd follows a big neon cross to where the girls are.**

In a classic occult reversal, the symbol of the cross is used to identify the path The Weeknd must follow to go deeper into the occult underworld. While the cross is an important symbol in Christianity, neon lights are associated with sleazy nightlife. The Weeknd is therefore guided by a corruption of the symbol of the cross.

**Inside the ranch, neon fire gives the place a hellish feel. His eyes (and those of the girls) glow, making them appear to be soulless monsters.**

Speaking of eyes, one symbolic scene sums up the entire video.



**One of The Weeknd's eyeballs flies out towards the viewer. The ubiquitous One-Eye sign tells us that The Weeknd is owned by the occult elite.**

**Later, The Weeknd party with a cake topped by an eyeball.**

This focus on eyeballs, which represents the occult elite's system, is strongly reminiscent of the movie *Neon Demon*, which deals with the same sick obsessions (read my article about it here).

While some girls stuff their faces with handfuls of cake, other girls are being even weirder.

**Two girls are licking passionately an ice sculpture shaped like … Jesus?**

**A quick closeup of that face shows that it is similar to the classic depiction of Jesus Christ.**

Jesus Christ looking to the heavens while wearing the Crown of Thorns.

While I cannot 100% confirm that the sculpture is intended to look like the face of Jesus, it would certainly be fitting in a video that revolves around the corruption of the crucifix.

## THE BETA KITTEN

While The Weeknd has lots of girls to chose from, he is, once again, guided by the cross.

**The Weeknd is immediately mesmerized by a girl wearing giant cross earrings.**

The girl gets The Weeknd to follow her upstairs, where the rooms are located. Once again, things take on an esoteric meaning … to those who understand the symbolism.

**The girl climbs a staircase that is between two columns, recreating classic Masonic imagery.**

**A typical Masonic engraving representing an initiate passing the twin pillars Jachin and Boaz to climb the Winding Stairs.**

By referring to Masonic imagery, the video gives this “party” a twisted esoteric meaning. While the Masonic staircase is supposed to lead spiritual illumination, the staircase in the video leads to doing it with a call girl. Are they about to partake in the occult practice called “sex magick”?

Inside the room, the girl is not really there. The Weeknd is instead faced with a big cat.

**In a seemingly non-nonsensical scene, a panther emerges from a TV, preceded by female lips.**

**When he falls on his bed, The Weeknd sees the girl above him (inside a cross) instead of the panther.**

This scene basically tells us that the girl wearing a cross is a Beta Kitten – an MK slave programmed to "service" people, another of the elite's twisted practices (more information about Monarch Programming in this article). The lyrics of the song are also about hooking up with a stripper.

> "And I've seen her get richer in the pole
> I've seen her, I knew she had to know
> I've seen her take down that tequila
> Down by the liter, I knew I had to meet her"

At one point, The Weeknd and the girl apparently decide: “Hey let’s go outside and race exotic cars”.

**The girl stands next to a yellow Lamborghini and is ready to race.**

The new best friends push the proverbial pedal to the proverbial metal but The Weeknd suddenly brakes and gets out of the car. The girl keeps going … and is gone.

**The Weeknd watches on as the yellow car falls off a cliff. As you can see, this is making him very emotional.**

So, chances are, the girl is dead. What happened though? Did she do it on purpose? Did The Weeknd trick her? Was it an accident? No matter what the case may be, victims of Kitten programming often have a short lifespan. They are

either disposed of when they stop being useful or their programming breaks down and things become ugly. Some manage to survive all of this – the lucky and the particularly strong ones. The girl in the video however apparently did not survive this. And The Weeknd watched it all. What a party monster.

## IN CONCLUSION

While *Starboy* was about transition towards a new version of The Weeknd, *Party Monster* is about going deeper into the sick bubble that is the occult elite. Steeped in the same symbolism we've reviewed countless times here on Vigilant Citizen, the video depicts the elite's underworld as a brothel where exploitation and corrupt spirituality intertwine in drug-and-sex-fueled decadence.

While this might appear fun to some, the party is actually attended by beings who have sold their souls and girls programmed to please elite clients until they are deemed useless. Ironically, this is exactly what happens to music industry pawns. Stars are used to make the occult elite's world attractive to young people until they stop being cool. They are then figuratively thrown off a cliff to make way for the new party monster.

# THE GRAMMY AWARDS 2017 WERE ABOUT PROTESTING THE KING AND WORSHIPPING THE QUEEN

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**The 2017 Grammy Awards featured pop stars taking aim at Trump while elevating Beyoncé to a goddess-like status. It was a 2017 update of the elite's agenda.**

All award shows contain carefully planned "highlight moments" to be discussed by mass media in the following days. The 2017 Grammys were no exception and, this year, these "moments" had a specific political message which clearly spelled out what the elite expects from people this year.

At the moment, Trump can be likened to cartoonish 'bad guy', a racist, irrational, egocentric, intolerant, capitalist, patriarchal, misogynistic, incompetent tyrant who needs to be removed from power right away. Trump is the common enemy around which the nation's youth can be rallied against. It is almost as if Trump is playing a role to "make the elite's agenda cool again". The elite's motto is "Order after chaos". Trump is the "chaos". The elite's agenda is the "order" to fix it.

In the Grammys, the anti-Trump message reached its apex when Busta Rhymes took the stage and called Trump "Agent Orange" (which is also the name of a toxic herbicide used by the US army in Vietnam) – a perfectly cartoonish villain name.

Opposed to Agent Orange was Beyoncé who played the role

of an awe-inspiring mother-goddess, surrounded by an aura of purity. She was the queen of the ceremony and the recipient of universal praise.

## MOTHER GODDESS

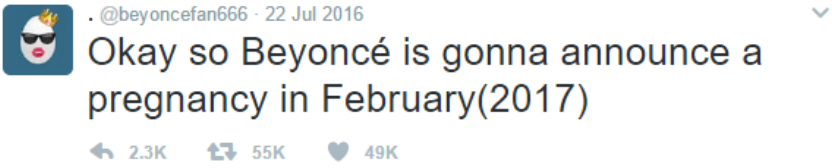
As in tradition, Beyoncé was the queen of this awards ceremony. While most artists offered sober performances, hers was an intense visual and auditory experience interlaced with powerful words and symbolic imagery.

Shortly before the Grammy awards, Beyoncé made a grandiose pregnancy announcement which caused mass media to lose its damn mind. Some headlines were going to strange emotional depths, stating that “it was just what this nation needed”.

**A typical headline about Beyoncé.**

This mass media response was planned. Beyoncé’s team did everything right to make this moment as iconic and transcendent as possible.

Strange fact, a Twitter user by the name of beyoncefan666 accurately predicted Beyoncé’s pregnancy announcement in July 2016.




The media frenzy around Beyoncé's pregnancy began when she posted an eye-catching picture on Instagram.

**Beyoncé's pregnancy announcement on Instagram.**

While everybody and their mother was gossiping about this picture, nobody seemed to notice an extremely important item in there: The Veil. Why is her face covered by a pale veil while announcing her pregnancy? Veils traditionally represent a bride's virginity.

> "An occasion on which a Western woman is likely to wear a veil is on her wedding day. Veils covering the hair and face became a symbolic reference to the virginity of the bride thereafter. A

> bride may wear the face veil through the ceremony. Then either her father lifts the veil, presenting the bride to her groom, or the groom lifts the veil to symbolically consummate the marriage."

By combining a symbol of virginity with her pregnant belly, we get a bizarre message about the babies being conceived without sexual relations – not unlike the Virgin Mary.

Beyoncé's Grammy performance went even deeper into Virgin Mary symbolism while emphasizing the concept of immaculate conception.

**At the beginning of the performance, Beyoncé stood stoically, as if in a religious painting, holding her belly while a divine glow was shining on her.**

Not unlike in her video album *Lemonade*, Beyoncé's look is greatly inspired by the goddess Oshun. There are however added elements.

Around her head are two ancient spiritual symbols: a halo

and solar rays. These are often found on classic depictions of the Virgin Mary.

**A depiction of the Virgin Mary with a halo and solar rays around her head.**

> Halo: Also called a nimbus. A geometric shape, usually in the form of a disk, circle, ring, or rayed structure, traditionally representing a radiant light around or above the head of a divine or sacred personage, an ancient or medieval monarch, etc.

The seven solar rays around Beyoncé's head gave her performance an even deeper esoteric meaning – one that refers to occult mysteries.

**Apollo (left), Mithras (center) and the Statue of Liberty (right). Seven solar rays emanating from the head of a divine figure is an important symbol in Mystery schools and Masonic symbolism. The true esoteric meaning of this symbol might be lost in Antiquity.**

During her visually-intense performance, Beyoncé was surrounded by loyal followers who revered the grounds she walked on. At one point, things got weird.

**Beyoncé's chair tipped very heavily backward – a maneuver that is NOT RECOMMENDED for pregnant women.**

Despite being a human goddess, Beyoncé is nevertheless submitted to the will of the industry that controls her. That chair represents the industry that could easily hurt her and her children. The same concept – a goddess controlled by dark forces – is at the core of her video-album *Lemonade* (read my full analysis of it here).

Despite her goddess-like status, Beyoncé did not win album of the year. It was won by Adele whose Grammy performance was the EXACT opposite of Beyoncé's composed and ethereal offering. Indeed, Adele messed up the song tributing George Michael and cursed on live TV, something she kept apologizing for afterward.

During her acceptance speech, Adele went on a bizarre rant about how she's obsessed with Beyoncé, even saying:

> "I want you to be my mommy".

That is a bizarre thing to say. But it is the perfect thing to say to the woman who played the role of the archetypical life-giving mother goddess alive in the flesh.

## RESIST TRUMP

Believe it or not, Trump's election was the best thing that could happen to the elite's agenda and the entire mass media system supporting it. In the past years, traditional media (including news and entertainment) was growing stale and losing influence. Trump's election deeply re-energized this entire system by giving it a new sense of purpose. The elite's agenda can now be presented as the solution to defeat Trump who is #notmypresident.

It can now be associated with revolt and rebellion, two things that young people find appealing. The Agenda is now

“fighting the power” and its message to the youth this year is “resist”.

Katy Perry’s *Chained to the Rhythm* is a perfect example of pop culture using Trump to give itself a contestatory edge. While Perry has been used, for years, to push various aspects of the elite’s agenda (see my several articles about Katy Perry here), she is now telling people to “wake up” and so forth.

> Are we crazy?
> Living our lives through a lens
> Trapped in our white picket fence
> Like ornaments
> So comfortable, we’re living in a bubble, bubble
> So comfortable, we cannot see the trouble, trouble

The thing is, she is a part of the bubble. She is part of the mass media system that uses celebrity worship to push artificially created narratives.

**Perry stands in a house surrounded by a picket fence while wearing an armband saying “Persist”.**

The message of this song is rather confusing. People are apparently trapped in their houses with white picket fences. They are “too comfortable and should get out of their bubble”. This is coming from a pop star who lives in a $20 million estate.

She seems to forget that millions of Americans would actually LOVE to own a house with a picket fence. Millions actually lost their house in the 2008 market crash that was all but engineered by her elite rulers.

During her performance, raging waters and hellish fire are projected on the house.

**The house and the fence are on fire. This represents a period of intense turmoil.**

Then Skip Marley (Bob Marley’s grandson) sings a verse that sums up what the elite wants from the youth at this particular point and time.

> “It is my desire
> Break down the walls to connect, inspire

Ay, up in your high place, liars
Time is ticking for the empire
The truth they feed is feeble
As so many times before
They greed over the people
They stumbling and fumbling
And we're about to riot
They woke up, they woke up the lions"

When reading these lyrics, we realize that we are in an interesting time in History. Revolutionary vocabulary is used against Trump, a temporary visitor to the White House and is threatened with riots. Meanwhile, the true elite, which remains in power no matter who is President, is untouched. It is the invisible puppet master pulling the strings behind the scenes.

After Marley's verse, the American house is completely taken apart.

**The house, symbol of the American dream, is broken down into pieces. Katy Perry told you that you were too comfortable.**

**The house is turned into a wall on which is projected the US constitution. The fact that a typical American house, a representation of private property and land ownership, was torn apart to make up this wall is ironic.**

Speaking of the Constitution, the legendary rap group A Tribe Called Quest performed a song entitled *We The People*. While rap music always had a contestatory element to it, this song takes aim at very specific policies.

> "All you Black folks, you must go
> All you Mexicans, you must go
> And all you poor folks, you must go
> Muslims and gays, boy, we hate your ways
> So all you bad folks, you must go"

**The performance ended with Q-Tip screaming "Resist!" surrounded by refugees, immigrants and other people targeted by Trump's policies.**

While rap music has always been on the side of minorities, it is currently being co-opted to fit a wider globalist agenda. Not only is Trump being rejected (which was to be expected), but the opposite of his policies (i.e. open borders) is simultaneously being promoted. When the time will come to replace Trump, the "answer" to him will be 100% in line with the elite's agenda. And people will perceive this as a victory.

## IN CONCLUSION

The 2017 Grammy Awards was one of contrasts and duality. It elevated to the level of holy deity the "queen" of the elite's industry while vilifying and rejecting the "king" of the United States.

Trump is depicted as an angry old man consumed by earthly things such as hate, greed, and power. Beyoncé is surrounded

by the divine aura of a child-bearing goddess. Through this powerful symbolism, the Grammys explicitly tells the viewers what to reject and what to embrace.

So, no the Grammys are not “about the music”. They are about everything else. If you like music but don’t feel like being lectured for three hours, the only thing to do is follow Ceelo Green’s lead and leave the party.

## KATY PERRY'S "CHAINED TO THE RHYTHM" SELLS AN ELITE-FRIENDLY "REVOLUTION"

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**“Chained to the Rhythm” is your typical Katy Perry pop song but with a slightly subversive twist. However, there is intense “doublethink” going on here. Indeed, the “rebellion” presented by the video is actually accepting the global elite’s agenda that has been pushed for years.**

After Trump’s election, Katy Perry declared that it was time for “purposeful pop”. Did she have an epiphany? Not really. What actually happened is that Capitol Records, the conglomerate that owns her rights, retooled her image and message to fit the current agenda.

Indeed, for years, Perry’s appeal to teens and pre-teens has been exploited to push all kinds of agendas. And this hasn’t changed. The context, however, has changed.

**The 2014 video "Dark Horse" was a gigantic tribute to the occult elite and its Illuminati symbolism. Read my article about it here.**

In 2017, Katy Perry's services are once again needed. And, when Katy Perry releases a "political" song, you better believe that the message has been carefully crafted to serve the interests of those who own her. *Chained to the Rhythm* is exactly that: A calculated "political" message presenting the elite's globalist agenda as a "rebellion" against the American nightmare that is Trump.

Before I go further, I feel the need to point out that this article is not pro or anti-Trump. It is an objective analysis of a mass media product that was released during a specific political era. As I've often stated, the same occult elite is still behind the scenes, no matter who's in power and still fully controls the channels of mainstream media. So, please realize that, unlike 99% of blogs and news sites out there, I don't care about political affiliations and my values are not shaped according to a pre-made "liberal" or "conservative" box. I'm simply analyzing the agenda behind mass media. Alright, back to the article.

In *Chained to the Rhythm*, the United States is compared to a

theme park named Oblivia, where “oblivious” people walk around with static creepy smiles on their faces. The rides in the park represent real-life social issues that American people are apparently ignoring because they’re “living in a bubble”. This is coming from Katy Perry who was also in this video:

**California Gurls.**

**The video takes place in a theme park named Oblivia. The logo is a hamster, a rodent who is known to live in a cage and exercise on a spinning wheel that leads to nowhere. This is how the elite perceives the masses.**

In the park, people are too absorbed with their social media statuses to understand what is truly going on around them.

**The park is filled with self-centered people who take selfies with their hamster devices.**

Katy Perry is right. People who take selfies are self-absorbed jerks. BUT WAIT A MINUTE.

**Aaaargh!**

ANYWAYS, people in the park are, pretty much, brainwashed drones who do as they are told.

**Guests follow arrows the same way the masses follow mass media towards whatever they are supposed to think and do and this point and time.**

**The waiting time for this ride is 1984 hours. Get it? As in Orwell's 1984? Which was about Big Brother?**

Wow, Katy Perry's got some edgy, "wake up to the truth" commentary going on. It's like she's on our side now! A truther! Well, not really. What is basically happening is that the entire "truther" viewpoint is being co-opted by mass media to sell the elite's agenda.

In Oblivia, Katy visits several rides that allude to issues happening in America and the world. While they appear fun, they are actually harming those who ride them.

**One ride, named "The Great American Dream Drop", has a grave underlying meaning.**

**Happy little couples go inside happy little houses and are lifted into the air.**

Once in the air, the houses suddenly drop back down. Is this a reference to banks taking families for a "ride" by lending them money to buy homes using shoddy loans? This scam led to the massive housing crash of 2008 which caused trillions of dollars to be sucked from average Americans' pockets towards the financial elite.

When Katy Perry performed *Chained to the Rythm* at the Brit

Awards and the Grammys, the sets symbolically referred to the killing of the American dream.

**At the Grammy Awards, a typical, white-picket-fence home was literally on fire. Was Perry predicting a period of major turmoil for the masses?**

**At the Brit Awards, homes got off the ground and started moving around, as if under the spell of giant skeletons (who probably represented Donald Trump and Theresa May).**

Perry's lyrics take aim at regular people living in their regular homes, telling them they are too "comfortable".

> Are we crazy?
> Living our lives through a lens
> Trapped in our white-picket fence
> Like ornaments
> So comfortable, we live in a bubble, a bubble
> So comfortable, we cannot see the trouble, the trouble

Katy is right, we should follow her lead and not live in a "comfortable bubble". BUT WAIT A MINUTE.

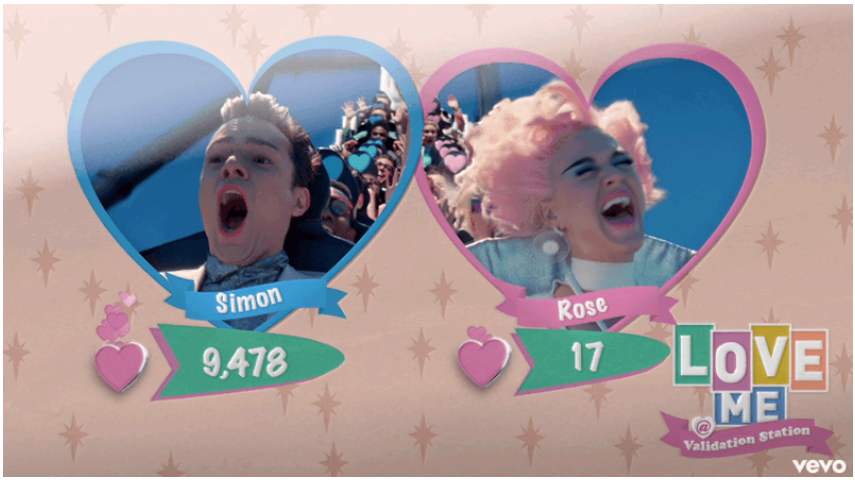
Katy Perry sets up house in $18m former Roman Catholic convent in LA after judge's ruling

Updated 13 Apr 2016, 7:34pm

PHOTO: Katy Perry offered to buy the three-hectare property for $18.9 million to use as a private residence for herself.

**Katy recently bought an ENTIRE CONVENT to live in.**

ANYWAYS, other rides in the video allude to other social issues.




**The roller-coaster ride features a "validation station" named Love Me.**

As people take place in the ride, we realize that men sit on one side and women on the other. Why is there a separation? Is this a reference to sexism in society? When Simon and Rose go through the "Validation Station" (a commentary on how people crave social media "likes" to feel validated), Simon gets nearly all of the votes. This seems to tell us that men have an unfair advantage over women, especially when it comes to social media.

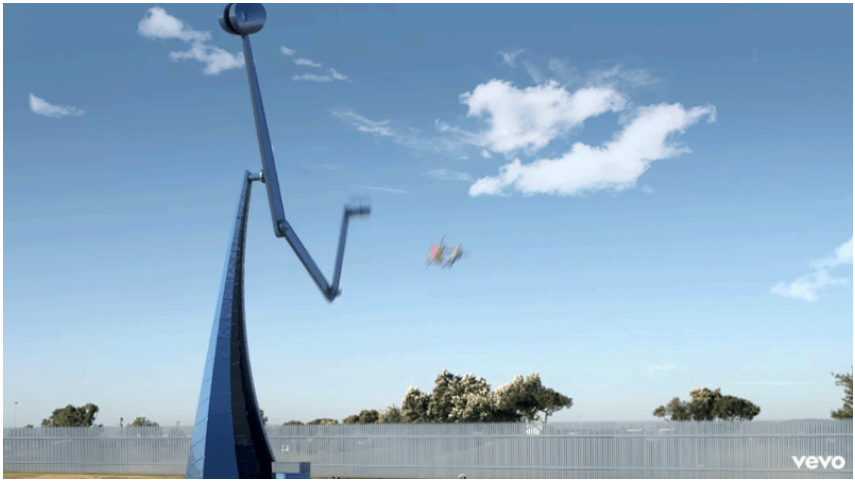
BUT WAIT A MINUTE.

**How Katy Perry became the most-followed celebrity on Twitter with 92.7 million fans**

- Perry, 31, reached the milestone in July 2016 overtaking pop star Justin Bieber.

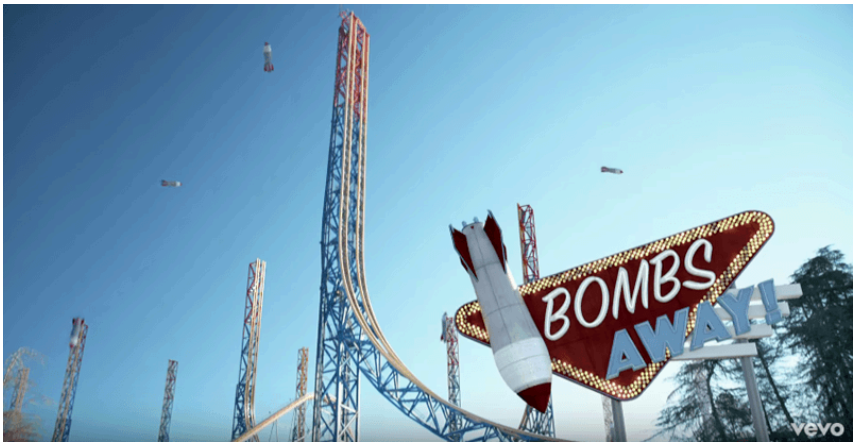
ANYWAYS, the next ride directly takes aim at a specific Trump policy.

**The ride "No Place Like Home" is a commentary on Trump's policy of deporting illegal immigrants. Did this couple enter Oblivia illegally?**




**The couple is then ejected far away, above a fence – a reference to Trump's proposed wall.**

Other rides allude to issues that were part of American history for decades.




**The ride "Bombs Away!" consists of missiles flying around.**

The ride alludes to the American people being oblivious to the various wars being carried out by their government around the world. Katy is right. War is bad and we should protest against it. BUT WAIT A MINUTE.

**In the 2012 video "Part of Me", Katy enlists in the army and goes to war. Why? Because her boyfriend cheated on her. Makes sense.**

*Part of Me* was released five years ago. Perry was used as a recruiting tool by the army in order to reach young people. Joining the army was presented as a solution to a bad relationship (read my article about it here). But this is now.

**This guy is happily walking around with a mushroom cloud in his hands. He's oblivious to the nuclear threat around the world.**

The attraction named "Inferno H20" is rather perplexing.

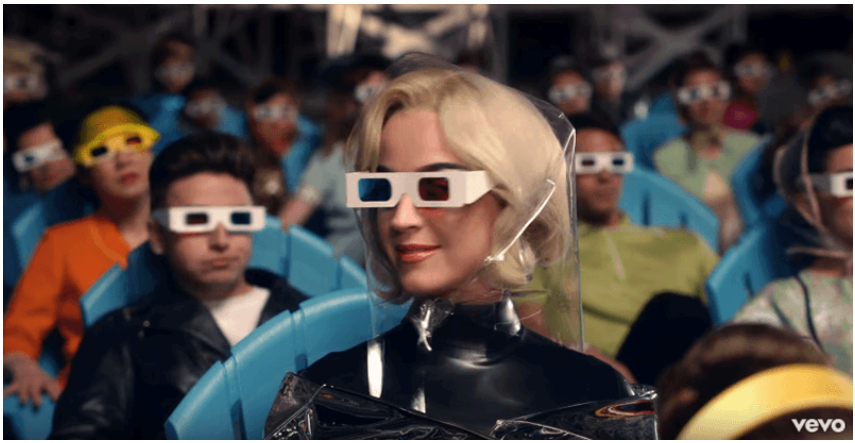
**It is basically a gas station that dispenses "Fire Water".**

In this attraction, Katy is given a glass of water that catches fire. Is it a comment on the controversial practice of water fracking? Does it refer to the looming water crisis that is

on the verge of causing conflicts around the world? Does it maybe refer to the environmental disasters caused by the exploitation and transportation of petroleum? The message here is rather vague, not unlike other scenes in the video.

In the evening, guests are shown a movie on a TV screen, the same way Americans spend their evenings watching TV.

**The film is called “A Nuclear Family”.**




**The masses (including the douche behind Katy) put on their 3D glasses and enthusiastically absorb the propaganda.**

If we follow the logic of this video, people are being

brainwashed by watching a movie about a “nuclear family” which is defined as:

> “a social unit composed of two parents and one or more children.”

Why is this portrayed as bad? Yes, in today’s society, there are all kinds of family structures and they are all as valid and important as any others and blah blah blah. That being said, why isn’t the “nuclear family” as celebrated as other kinds of families? Why is the video portraying this family as something to rebel against? Is it because, maybe, the elite has been hard at work destroying traditional family values in order to debase the masses and make them more malleable? Don’t get me started.

Then, Skip Marley comes out of the screen as if he was that girl from *The Ring*.

**Move over lame nuclear family, Skip is coming through!**

Skip sings about rioting against those in power.

> “It is my desire
> Break down the walls to connect, inspire
> Ay, up in your high place, liars
> Time is ticking for the empire

The truth they feed is feeble
As so many times before
They greed over the people
They stumbling and fumbling and we're about to riot
They woke up, they woke up the lions"

There is something ironic about this scene. Skip literally emerges out of the TV screen that is used to brainwash people. In other words, he IS mass media. Compliance with the agenda is disguised as rebellion. That is some next-level double-think.

Then, Katy Perry has an awakening.

**After her awakening, Perry looks around while the oblivious masses run circles around her. She is so WOKE now. Wow. She knows so many truths now.**

**The video ends with Perry looking at the viewers with a concerned look as if saying "YOU SHOULD HAVE VOTED FOR HILLARY".**

## IN CONCLUSION

*Chained to the Rhythm* is what I call "propaganda 2.0": The elite's agenda presented as a "revolution". It takes tropes from "truther" films such as *They Live* – where only a select few see the truth while the rest of the world is being controlled – to actually sell a political agenda.

As stated numerous times on this site, the ultimate goal of the elite is to create a one-world government, complete with a single currency and a single elite ruling it. By creating specific "issues" and emphasizing solutions fixing these issues, the global elite is creating a fully integrated world system where social and economic policies transcend national borders to be decided on a global level. The refugee crisis, the environment, the economy, terrorism and countless other issues are being used to introduce New-World-Oder-friendly policies on a global level. This program has been championed for years by George Soros and his extremely powerful organization named Open Society.

This is what *Chained to the Rhythm* is truly about. Katy Perry has been, for years, a pawn of the elite, and this is still going on now. Does that automatically mean that we should all fully support everything Trump does? Of course not. The entire message of this site is to be constantly vigilant. Believe it or not, you don't need to fully adhere to a political party's entire platform. You can actually be a rational person and decide for yourself which policies you agree and disagree with. If Trump goes ahead and promotes increased privacy violations, police-state tactics, racial tensions or anything that reduces freedom, you better believe that I won't be supporting any of this.

However, one thing is for sure, mass media is still in the hands of an elite with a specific agenda. And, even when it appears to be promoting freedom, it secretly wants you to be … chained to the rhythm.

# THE DARK OCCULT MEANING OF NICKI MINAJ'S "NO FRAUDS"

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**Packed with imagery associated with secret societies and the occult elite, Nicki Minaj's "No Frauds" video is a tribute to the secret rulers of the world. There is also a troubling coincidence relating to this video: It was filmed on Westminster Bridge only days before the terrorist attack.**

**Warning: This article contains explicit language.**

Nicki Minaj's song *No Frauds* is primarily a diss track aimed at Remy Ma who released, a month prior, SeTHER, a diss song unrelentingly insulting Minaj for seven minutes.

At one point, Remy Ma even takes the gloves off and mentions Nicki Minaj's brother who is a convicted child molester.

> "And I got a few words for the moms of the young Barbz
> Guess who supports a child molester? Nicki Minaj
> You paid for your brother's wedding? That's hella foul
> How you spendin' money to support a p***phile?
> He a walkin' dead man, sendin' threats to him
> I guess that's why they call you Barbie, you was next to Ken
> Talkin' about your money long and your foreign sick
> Why you ain't help your bro hide his c** from forensics?"

If you aren't aware of Nicki Minaj's weird family history, here's a quick sum-up.

> "Jelani Maraj, Nicki's brother, was arrested in December 2015 for child r*Pe charges. Forensics found his semen on the 12-year-old r*pe victim's clothes. He was released on $100,000

bail and rejected a plea deal of 15 years to life. He will face life in prison if convicted.

After he was released on bail, the family went bowling and Nicki posted a selfie of the event on Instagram. Nicki also reportedly paid $30,000 for her brother's wedding.

One of Nicki's alter egos is The Harajuku Barbie, so she often refers to herself as "Barbie." Ken dolls are male counterparts to Barbie dolls—"next to Ken" is a homophone for "next of kin, referring back to Jelani. Remy also calls out to Nicki's young fanbase, known as Barbz, and urges their parents to take heed to Jelani's criminal charges."
– Genius, ShETHER

After the release of SeTHER, there was some pressure on Nicki Minaj to release a response to this lyrically violent Remy Ma song. The response came, but not in the form of a hardcore rap diss track. Nicki Minaj instead released a catchy, dancy single featuring rap superstars Drake and Lil Wayne, where she dedicates some words to Remy Ma almost as an afterthought.

However, after one watches the video, a clear underlying

message emerges from the song: Minaj doesn't really need to do battle raps with the likes of Remy Ma. Years ago she sold out to the occult elite who control her career and guarantee her success … for now.

The video for *No Frauds* is indeed laced with all kinds of symbols associated with the occult elite – notably the British Monarchy. Let's look at the video.

FRAUDS

**DeGeneres Queen? Huh?**

The video begins with Nicki Minaj asserting that she's the Degenerate Queen. Sorry, I meant Degeneres Queen. She then asks people to ask Ellen DeGeneres about her royal persona. Nicki Minaj has been a regular guest on Ellen DeGeneres' show (who is herself the queen of daytime TV). She's bragging about getting the sweet mass media exposure that industry pawns profit from while they're "hot". At least she has apparently moved on from her previous persona "Roman Zolanski", which was clearly inspired by Roman Polanski. As you might know, he directed the movie *Rosemary's Baby* (about the coming of the Anti-Christ) and he was convicted of drugging and abusing a 13-year old girl in 1977.

**With her Illuminati-ball mask, her hands making horns and the snakes on her dress, Minaj appears to be an evil, vengeful and demon-possessed queen.**

**In another shot, Minaj poses as a dignified queen, complete with a bejeweled crown on her head.**

Right from the start, there's a duality going on with Nicki Minaj who embodies both a masked evil queen and a crowned heiress showing a dignified face to the people.

The camera then does a close up of a sword that tells you everything you need to know about this video.

**This is a Masonic dress sword.**

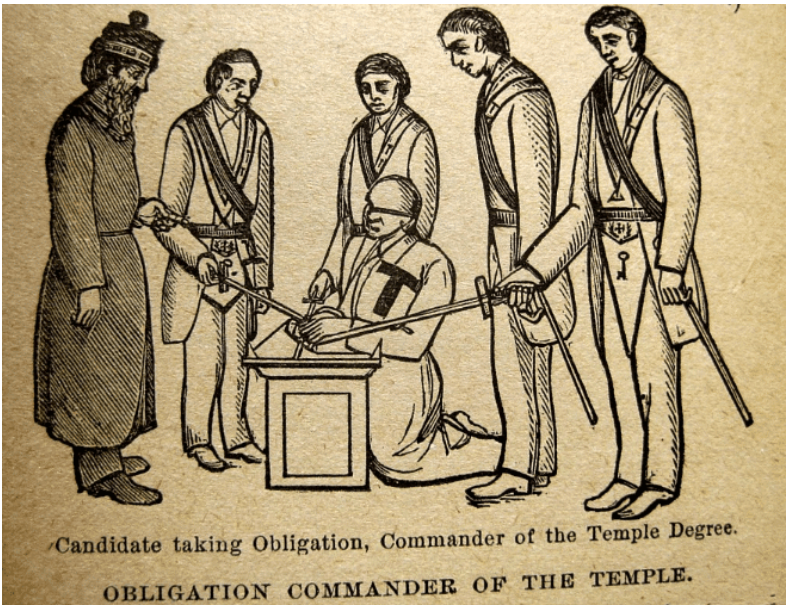
Inside the oval on the hilt of the sword is the symbol of the Cross and Crown. It is the main symbol representing the Knight Templars, one of the most ancient secret societies in Western occultism. Interesting fact: That symbol esoterically represents a male organ penetrating a female organ, which is an allusion to Sex Magick.

On each side of the sword's guard is a cross pattée, another ancient symbol representing the Knights Templar.

**A similar sword found on a website auctioning off Masonic items. It is described as a "Knights Templar Masonic sword with a scrimshawed ivory handle and original chain".**

**A Masonic ring with the symbol of the Cross and Crown and three small crosses pattée.**

Dress swords are used in Masonic rituals and ceremonies such as the initiation of a new candidate.




**An example of a Masonic ritual taken from an antique book of the Scottish Rite.**

This Masonic ceremonial sword is not prominently featured in this Nicki Minaj video simply because it looks cool. It bears an important symbolic meaning and it directly refers to secret societies and the occult elite.

**Lil Wayne and Nicki Minaj are sitting on Masonic chairs. The Masonic dress sword is strategically placed between them. The occult elite is what keeps them sitting on the "throne" of the music business.**

Other shots in the videos appear to focus on a specific theme: Occult London. Here are some examples.

**It is 3 o'clock on Big Ben. 3 am is known in occult circles as the "devil's hour". In this shot, it is most likely 3 pm, but the reference is still there.**

> "The 3am time slot is regarded by paranormal experts as a time when pure evil – either demons or entities from the spirit world – make their presence felt. The thinking behind the specific time of 3am is that it is a deliberate mocking of the death of Jesus Christ, who, according to ancient writing, died in the middle of the afternoon – at 3pm.
>
> Psychics believe that the veil between our world and the spirit world is lifted at this time and our relaxed state of minds – especially in a state of deep sleep – may be more susceptible to paranormal activity."
> – Occult Encyclopedia, Devil's Hour

**A shot of the gates of the Buckingham Palace adds to the "occult elite" visuals of the video.**

Some readers might ask what the Royal family has to do with the occult elite. The answer is: Everything.

**King George VI (left) and The Duke of Kent (right) in full Masonic regalia. King George VI (after whom the movie "King's Speech" was inspired) was the father of Queen Elizabeth II. The Duke of Kent is Queen Elizabeth II's cousin and the Grand Master of the United Grand Lodge of England.**

I could go on for days about the tight and long-standing association between the Royal Family and Freemasonry, but this article is about another “queen”, Nicki Minaj.

Considering the occult context of the video, the following scene takes on an even stranger meaning.

**Minaj sits on the Westminster bridge. On her dress are some of the elite’s favorite symbols to identify industry pawns: A butterfly (representing Monarch programming) and all-seeing eyes.**

This scene was filmed only days before the Westminster Bridge terror attack. It almost seems as if they knew that some kind of dark occult ritual was about to take place in this very spot. The fact that this video was released shortly after the attack did not sit well with some people who did not appreciate the fact that the footage of Minaj posing on the bridge, like some kind of occult queen, was not removed from the video.

In another scene, Minaj wears a bright red PVC outfit, conforming to the occult color code that continually appears in mass media music videos. As stated in several previous articles on The Vigilant Citizen, red is the color of blood sacrifice.

**Minaj wearing the reddest thing that ever existed.**

Another color of the occult code is black – the color of initiation. In the music industry, the color black is nearly always associated with the extreme sexualization of the star.

**Minaj is dressed in black lace and looks like a street walker looking for a customer. Hint: She's not really a queen.**

As we are treated to this heavily symbolic imagery, Nicki Minaj disses Remy Ma, claiming that her cosmetic surgery did not make her hotter.

> "Sheneneh, you a fraud committin' perjury
> I got before and after pictures of your surgery

> Rah took you to her doc, but you don't look like Rah
> Left the operating table, still look like "nah"

To be clear, in this song we're hearing one female rapper who had major surgery done (including massive buttock implants) ridiculing the results of another rapper's surgery. Rap is going in bizarre directions.

Then, Drake comes on and shoots a few leftover disses to his one-time rival, Meek Mills. He also does this.

**You know what that means.**

Then Lil Wayne comes on and reveals to the world that he's a dinosaur. Some truly thought-provoking stuff.

The video ends with an unsettling scene where Nicki apparently switches between being a dignified queen and a demonic queen. The occult elite also embodies this duality, acting a certain way for the cameras and another way behind the scenes.

**They are telling you that they have two faces: one that is adorned with jewels and dignity, another that is hidden with fraud and depravity.**

## IN CONCLUSION

While the lyrics of *No Frauds* contain hints of typical battle rap, the imagery of the video heavily points to something deeper. Indeed, the video symbolically reveals that Minaj does not need to battle other rappers to secure her position as a "rap queen". She's been busy securing her position for years, willingly being used by the elite to carry out its agenda, complete with occult imagery, MKULTRA references, and so forth.

As long as she's the elite's pawn, she will, by default, get the financial backing and media exposure required to remain on top of the game. However, all of this comes at a price. Indeed, as seen above, Minaj is essentially a pretty puppet, dancing in pretty clothes, wearing the borrowed jewelry of her masters who force her to celebrate their occult rituals, blood sacrifices, and mind control. And once you step into this realm, there is no coming back. As Nicki sings in the song's hook, you gotta:

> "Pick a side, pick a side"

## KATY PERRY'S "BON APPÉTIT" IS A NOD TO OCCULT ELITE RITUALS

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**In "Bon Appétit", Katy Perry is cooked by chefs and offered as a meal to a party of elite guests. It directly alludes to bizarre rituals the occult elite practice behind closed doors – and in plain sight.**

About a week before the *Bon Appétit* video came out, I wrote an article entitled What is Happening to Katy Perry, where I explained how Katy Perry has been undergoing a transformative process – one that confirms that she is heavily controlled by the occult elite. Every once in a while, a specific celebrity is "chosen" to make headlines, stir up controversy and annoy the hell out of people with bizarre antics. Katy Perry is walking in the footsteps of the likes of Britney Spears, Justin Bieber, Lady Gaga, Miley Cyrus, Amanda Bynes and Kanye West, where mass media has a blast covering the strange and humiliating string of events they are involved in. Then, right on cue, the video of *Bon Appétit* comes out and confirms Katy Perry's status: Industry slave.

*Bon Appétit* is one of those videos that leave viewers with an unpleasant aftertaste, a gut feeling that something is terribly wrong. Is it due to the overt celebration of cannibalism in the video? Of course. But also, there's much more. The video actually depicts Katy Perry undergoing a painful process of torture, exploitation, and dehumanization. She is then used to lure others into that system.

Fans might say: *"Bro, the cannibalism is a metaphor for sex bro. It's not* Illuminat-y, *you don't get it"*. Bro, I get it.

Everybody gets it. With lines like *"Got me spread like a buffet"*, even young children get it. The song is clearly about doing it with a bunch of guys. As if that alone wasn't degenerate enough for the young viewers of the world, the video turns everything into a ritualistic, cannibalistic event.

Katy Perry is at the center of it all – she's the pawn that is chosen to undergo the degrading, dehumanizing process of being an elite slave. The video's allusion to her being done by a bunch of people is simply part of the process.

Let's look at the video.

## PIECE OF MEAT

In *Bon Appétit*, Katy Perry is not treated like a human being, but like a piece of meat. I am not simply talking about being used for pleasure. She is treated like an actual, literal piece of meat that has no value, no soul. She is even physically abused and appears to be cool with that. It is as if she has completely dissociated from reality and was under mind control by handlers (read my article named Origins and Techniques of Monarch Mind Control if you don't know what I'm talking about).

**The video begins with Katy Perry wrapped in plastic, like a piece of meat in the fridge, waiting to be cooked. Guys put their hands on her.**

**She is then thrown in flour while wearing a dress reminiscent of Marilyn Monroe's iconic dress. Perry is also wearing Monroe-like blond hair.**

In my article The Hidden Life of Marilyn Monroe, the Original Hollywood Mind Control Slave, I explained that Monroe was the "prototype" of Beta Kitten Programming. Stars chosen to promote that system (like Katy Perry) are required to imitate Monroe at least one point in their career. Perry did it several times already. The flour scene, therefore, implies that the video refers to Beta Kitten programming – the creation of a Beta slave.

Sounds crazy? Of course, it does. But the elite that rules the music industry is crazy. And the next scene confirms this crazy premise.

**Perry is grabbed and twisted around by a bunch of guys. Is this an allusion to group sex? Duh.**

Perry is then put through various painful situations that represent her transformation into an industry slave.

**Perry is thrown in boiling water as chefs (aka MK handlers) pour broth over her. That probably hurts.**

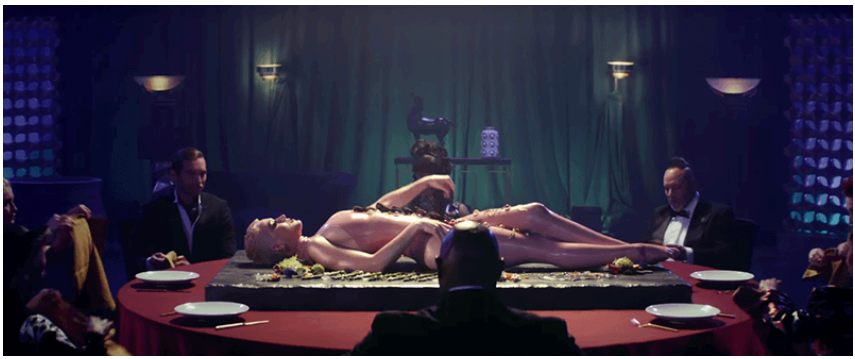
**Her long hair is chopped up – a new persona is being created.**

**Her hair is trimmed using a grater. That probably hurts. Creating a new MK persona is a painful process.**

Through the scenes above, we see understand that Katy Perry's new hairstyle is not simply about fashion – it is the end result of a transformation process that was forced on to her. In short, the above scenes represent Perry being "prepared" by MK handlers to go deeper into the elite's system.

**When one goes deeper into the industry – silence is of the utmost importance. Katy Perry's tongue is symbolically "flambéd" to represent this.**

After that long transformative process, Katy Perry is ready to be served and consumed by the party's elite guests.



**Perry is the main course at this cannibalistic restaurant.**

The scene above is the seminal scene of the video. It says it all. It directly connects Perry and the entire symbolism around her with the powerful occult elite in the entertainment industry.

The table scene directly mirrors real-life events organized by one of the most powerful and influential occultists alive today in both entertainment and politics: Marina Abramovic.

**Marina Abramovic and Lady Gaga at an event that took place at Watermill Center in 2013. In this picture, they stand before a woman lying in what looks like a pool of blood. Guests scooped that blood with spoons to eat it up. The event was dubbed “Devil’s Heaven”. Can’t make this up.**

**In another Marina Abramovic event, guests wear lab coats as they partake in mock-cannibalism.**

**In yet another event hosted by Abramovic, a cake in the likeness of Blondie's Debbie Harry is cut up and eaten by guests … including Debbie Harry. Marina really likes mock-cannibalism. If that's what they do in public events, one can only wonder what they actually do behind closed doors.**

**In this magazine photoshoot, Abramovic stands before a model with her innards exposed. I could post pictures like this continuously … there are a lot of them.**

This kind of stuff is not recent nor is it the exclusive domain of Abramovic. It is the kind of bizarre thing the occult elite has been obsessing about for centuries.

**This is a picture taken at a 1972 ball organized by the Rothschilds, aka the most elite family in History (read the full article about this party here). Katy Perry's video mirrors this kind of display.**

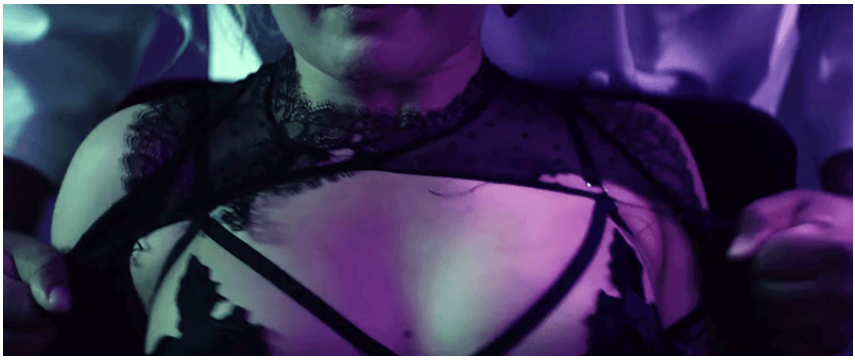
Therefore, to say the least, the occult elite has a thing for cannibalism. The fact that Perry mirrors these elite events confirms that she has been chosen to promote their culture of death.

However, the video doesn't end there. There's a twist that makes things even more upsetting.

**A stripper pole rises from the table and Perry starts dancing as Migos throw money at her. She is truly a Beta Kitten slave.**

As Katy dances like a stripper, guests at the table are tied up and abused by psychopathic chefs.

**This woman is tied up, blindfolded and stuffed with an apple.**



**This woman's top is torn apart. Doesn't this qualify as an assault or something? Why does this kind of stuff make it into music videos aimed at young people?**

**The video ends with Katy Perry about to eat a cherry pie containing the body parts of the guests.**

To sum up the lunacy that just happened, Katy Perry was ceremoniously used to lure people into being murdered and molested while Perry does a celebratory sexy pole dance. The guests were then cooked into a pie to be eaten by Perry.

And they sell this stuff as "empowerment".

## IN CONCLUSION

Judging by the great number of dislikes this video is getting on YouTube, quite a lot of people do not like this video. And

those who made it were expecting that. They purposely create videos that are shocking and unnerving in order to keep pushing boundaries. The occult elite is into extreme, disgusting and horrifying practices and they are looking to normalize them all through pop culture.

The *Bon Appétit* video symbolically represents Katy Perry's full transformation into a pawn of the elite by portraying her as a literal piece of meat being prepared by chefs. The dinner table scene alludes to one of the occult elite's favorite rituals, one that highlights its complete disdain for human life. Not only is chosen Perry to reenact this ritual, but she is also used to lure more people to it. These people can easily represent fans who avidly "consume" Katy Perry and everything she does. They are lured into eating up that crap as if it was a nutritious dinner. In actuality, it is a poison that is purposely prepared to rot minds and distort souls. Bon Appétit!

## KESHA'S "PRAYING" IS A SAD REMINDER THAT SHE IS STILL OWNED BY THE INDUSTRY

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**While *Praying* is said to be a "liberating" song that addresses Kesha's painful past with her producer Dr. Luke, the video tells a whole other story. Indeed, through symbolism, the video implies that Kesha is still an industry slave … because that's what she actually is.**

For years, Kesha has been displaying all of the "symptoms" of a music industry slave. At an early age, the singer got locked into an airtight contract with Sony Music, under Dr. Luke's label Kemosabe. Since then, she's had little to no control over her professional career and personal life.

Like most industry slaves, Kesha's work has been replete with elite symbolism and infused with a foul, dehumanizing agenda. For example, her 2012 video *Die Young* (analyzed in this article), featured the singer repeating "We're gonna die young" as satanic images flashed on screen. The entire thing was so blatant that even mainstream magazines such as Billboard had to admit that the video was all about Illuminati symbolism:

> "According to *Billboard*, the video is a shout-out to the Illuminati. Occult symbols ubiquitously associated with the secret society such as the all-seeing eye of Horus, inverted crosses, pentagrams, and triangles pervade the video."
> – Wikipedia, Die Young

As if to confirm the bad omen of the song, *Die Young* was released only days prior to the Sandy Hook shooting, causing the song to become the most inappropriate thing to play on

the radio at that time. Shortly after the generalized ban of the song, Kesha posted an extremely revealing tweet (which was deleted shortly after):

Kesha wrote in capital letters that she was FORCED TO sing those lyrics. She was also forced to appear in that video.

This single tweet was a prelude to a massive battle that ensued between Kesha and Dr. Luke – the man who literally owns her.

## DANCING WITH THE DEVIL

In 2012, Kesha recorded an unreleased song titled *Dancing With the Devil,* which was clearly about Dr. Luke. The lyrics describe the helplessness of a singer who “sold her soul” to the devil for “dirty gold”.

I keep on dancing with the Devil
I keep on dancing with the Devil
I sold my soul, ain’t no turning back
I keep on dancing with the Devil

You and I made a deal
I was young and s**t got real
Weaving through Heaven and back
Whoaaa

Your love is made of dirty gold
But I'm the one who sold my soul
So go ahead and take my hand
Whoaaa

I keep on dancing with the Devil
I keep on dancing with the Devil
I sold my soul, it's a dead-end road
But there ain't no turning back
I keep on dancing with the Devil

Two years later, in 2014, Kesha filed a highly-publicized lawsuit against Dr. Luke, in which she accused him of mental, physical and even sexual abuse.

> "At eighteen years old, Ms. Sebert was induced by DEFENDANT LUKASZ SEBASTIAN GOTTWALD (a.k.a. "Dr. Luke"), a successful music producer, to drop out of high school, leave behind her family, home, and life in Nashville, Tennesse, and come to Los Angeles to pursue a glamorous career in the music industry.
>
> For the past ten years, Dr. Luke has sexually, physically, verbally, and emotionally abused Ms. Sebert to the point where Ms. Sebert nearly lost her life. Dr. Luke abused Ms. Sebert in order to destroy her self-confidence, self-image, and self-worth so that he could maintain complete control over her life and career."

The lawsuit provided grim details about the alleged abuse suffered by Kesha.

> "Ms. Sebert took the pills and woke up the following afternoon, naked in Dr. Luke's bed, sore and sick, with no memory of how she got there. Ms. Sebert immediately called her mother and made a 'fresh complaint,' telling her that she was naked in Dr. Luke's hotel room, she did not know where the clothes were, that Dr. Luke had raped her, and that she needed to go to the emergency room. (...)

After years of legal battle, Kesha lost the lawsuit due to lack of evidence. To this day, she is still forced to work under Dr. Luke until her contract is fulfilled.

> "Kornreich heard arguments that Dr. Luke had invested a substantial amount — $60 million in her career — and that the producer had agreed to allow her to record without his involvement. The judge told Geragos that "decimates your argument," adding, "My instinct is to do the commercially reasonable thing." Kornreich spoke of the lack of medical evidence such as hospital records to corroborate the assault allegations. "I don't understand why I have to take the extraordinary measure of granting an injunction," she said.
> – Hollywood Reporter, "Judge Won't Let Kesha Escape Dr. Luke Contract"

A year after this devastating court loss, Kesha is releasing a new album entitled *Rainbow*. The first song, "Praying", is touted as a "powerful" song about Kesha freeing herself from the bonds of the evil Dr. Luke. It is truly the case, though? Maybe on a personal level, hopefully.

## PRAYING

The song was written by Kesha along with Andrew Joslyn, Ben Abraham, and Ryan Lewis (known for his work with rapper Macklemore). Its lyrics allude to past abuse and seeking spirituality to move past it.

> 'Cause you brought the flames and you put me through hell
> I had to learn how to fight for myself"

Kesha also hopes to see Luke change his ways:

> "I hope you're somewhere prayin', prayin'
> I hope your soul is changin', changin'
> I hope you find your peace
> Falling on your knees, prayin'"

Shortly after the song was released, Kesha published an essay on Lenny Letter describing the motivation behind the song.

> "Praying," my first single in almost four years, comes out today. I have channeled my feelings of severe hopelessness and depression, I've overcome obstacles, and I have found strength

> in myself even when it felt out of reach. I've found what I had thought was an unobtainable place of peace. This song is about coming to feel empathy for someone else even if they hurt you or scare you. It's a song about learning to be proud of the person you are even during low moments when you feel alone. It's also about hoping everyone, even someone who hurt you, can heal."
> – Lenny Letter, Kesha Fights Back in Her New Single, "Praying"

While some media sources celebrate Kesha's song as some kind of feminist victory – Kesha's actual situation is not different from when she started. She is still locked into that same contract and still forced to work under Dr. Luke. In fact, after the release on *Praying*, Dr. Luke's label issued a rather spiteful statement:

> *"There was no change in Kesha's contractual recording obligations — she has not succeeded on any legal claim or motion to avoid them. Instead, she was always free to record and refused to. Now, as legally required all along, the album was released with Dr. Luke's approval by Kemosabe which is a joint venture label of Dr. Luke and Sony."*

One can understand from this statement that Dr. Luke "allowed" this song to be released. And, as usual, the label took care of making the music video. And that video did its best to contradict the core message of the song through intense symbolism. To do so, they've hired the occult elite's favorite video director: Jonas Akerlund.

For years, Akerlund has been directing videos that are heavily infused with mind control symbolism such as Lady Gaga's "Telephone" and Britney Spears' "Hold it Against Me", the latter being 100% about Spears being an MK slave.

*Praying* is also about Kesha remaining a slave. One simply needs to read the symbolism. Let's look at the video.

## THE VIDEO

The video takes the central theme of the song and adds a sad symbolic layer over it. It ends up telling the story of a pop star who is desperate to free herself but is still under tight control. To make a bad analogy, she's like an animal that escapes a cage and believes its free … to find out that it is still inside a zoo. That is the message symbolically conveyed by the video.

The video begins with a telling scene.

**Kesha lays in a coffin-like box under a glowing red cross. Two guys look over her. Oh, and they're wearing pig heads.**

Although some elements in this scene combine the sacred elements of a church, other elements allude to the kind of desecration found in Satanic black masses. Also, Satanists love to wear animal heads (probably to celebrate the animal side of humans).

**This is the first image that welcomes visitors to the official website of the Church of Satan. Oh, and they're wearing a pig head.**

Who are these pig-headed dudes looking over Kesha? Do they represent Dr. Luke and his industry pals?

**Kesha looks dead, her eyes are covered. On her hand is the head of a doll – a symbol of mind control.**

We then hear Kesha reciting a very depressing monolog.

> *"Am I dead? Or is this one of those dreams? Those horrible dreams that seem like they last forever?"*

We then see Kesha stranded on water.

**Kesha stranded on water = Her being a slave of the industry where there's nowhere to go.**

Kesha continues:

> *"If I am alive, why? If there is a God or whatever, something, somewhere, why have I been abandoned by everyone and everything I've ever known? I've ever loved? Stranded. What is the lesson? What is the point? God, give me a sign, or I have to give up. I can't do this anymore. Please just let me die. Being alive hurts too much."*

At the exact moment, Kesha says "God give me a sign", we see a close-up of a tattoo on her hand.

**The planet Saturn is tattooed inside Kesha's hand.**

Since the dawn of time and throughout most civilizations, there has been a strong esoteric association between Saturn and Satan. Exploring the full depth of this claim could fill a book, but here's the gist of it: Saturn is the ruling planet of the astrological sign of Capricorn, which is represented by a goat's head. Depending on the culture, Saturn is associated with the goat-headed god Pan, the father of time Kronos (who devours his children), and the grim reaper. Saturn is associated with the limitations of the physical realm versus the infinity of the spiritual realm.

> "In the Greek tradition, Capricorn is Pan, the goat-foot god, the god of wild hills and mountainside, overseer of shepherds and nature's sensuous delights. In the Christian tradition, the sign of Capricorn becomes demonised along with its ruling planet Saturn (who becomes Satan), and Pan (along with the pleasure of the flesh that he invokes) becomes synonymous with the Devil. Indeed, Capricorn has always been a sign traditionally revered, feared and made "scapegoat" in more -or-less equal measure."
> – The Alchemical Journey, Capricorn: Taking a Stand

**The god Pan – esoterically associated with Saturn.**

In short, considering Akerlund's knowledge of symbolism,

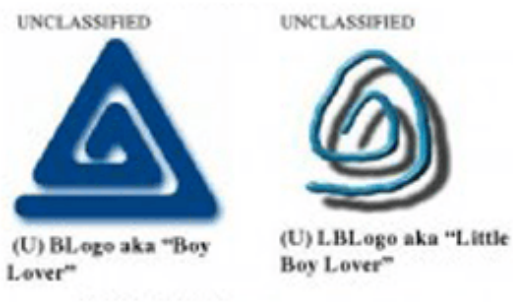
filming a shot of Saturn while Kesha mentions God is no accident. Think I'm crazy? Here is Jonas Akerlund's current Twitter profile pic.

After all of this symbolism, the song finally begins. And the symbolism keeps getting more blatant.

**Kesha walks around with a veil on her head on which are attached a bunch of Monarch butterflies.**

If you've read past Vigilant Citizen articles, you know that these butterflies symbolize Monarch programming (read about it here). Indeed, the butterfly veil represents Kesha being under mind control.

**This single scene contains heavy MK symbolism. Other than the Monarch veil, there's a mannequin with its head cut off – a typical way of representing dissociative MK slaves. On the right, the sign says "Welcome to Kitty's", which can refer to Beta Kitten programming. On the left is a bizarre spiral symbol.**




**The symbol appears to be a combination of logos used by actual "child lovers" to identify themselves (the logos on the right are from FBI files). Why would this symbol appear in her video? Is this a way of saying that she's forced to be a part of the occult elite's child-molesting culture?**

Several scenes allude to Kesha being trapped and attempting to free herself.

**Kesha is stuck underneath a net – a good way of portraying her status as an industry slave.**

**Kesha struggles with the pig-headed dudes over a bed. What are the pigs are actually trying to do in that bed?**

Despite being physically restrained in various ways, Kesha seeks salvation through spirituality. Not only is Kesha shown praying to God, she is actually becoming a Christ-like figure. Several scenes allude to this.

**Kesha wears a crown of thorns, like Jesus prior to crucifixion.**

**Kesha's shiny outfit features a "sacred heart" found in classic depictions of Christ.**

**At the end of the video, Kesha walks on water. Her becoming like Christ saved her from being stranded in the middle of nowhere.**

Therefore, the video depicts a Gnostic-like salvation where Kesha discovers her "inner-Christ". Considering the MK symbolism in the video, can we conclude that Kesha's spiritual journey is happening under the watchful eyes of her handlers who still control her earthly life?

Well, one single scene sums up the entire video.

**Kesha prays to God on a prayer desk on which was painted with the all-seeing eye … the occult elite's favorite symbol.**

This scene is rather sad. It depicts Kesha attempting to seek inner peace through spirituality while the symbolism of the occult elite is stamped right on her prayer desk. If there is one symbol that represents Kesha's slave status, it is definitely the all-seeing eye.

**She has been told to do that crap for her entire career.**

The video ends in a curious matter.

**As Kesha walks on water, the words “the beginning” appear in a typeface reminiscent of Sanskrit – the primary liturgical language of Hinduism.**

Kesha is apparently beginning a new life … as a female pop star Gnostic-Hindu-Jesus figure … or something … nobody seems to really know.

## IN CONCLUSION

The story behind *Praying* and the imagery of its music video reflect a sad truth of the music industry. The final product is the result of two conflicting sides: A desperate artist and an industry that is almost mocking her in her own video.

On one side there's Kesha, an artist stuck in a soul-sucking, multiple-album contract with a major record label and who has been fighting for years to break free from it. Like most artists who were in contact with the dark side of the industry, Kesha felt attacked on a deeply spiritual level. The dark side of the industry is Satanic – in the truest, evilest sense of the word. It recruits young aspiring stars and abuses the hell out of them until they completely break down. Faced with this horror, many "survivors" seek refuge in spirituality. This entire process is the inspiration for *Praying*.

On the other side, there's the entire music industry who still owns Kesha. Dr. Luke still has to approve her work. Jonas Akerlund, a master of occult elite symbolism, was apparently hired to taint this song with imagery that tells another story. In typical industry fashion, the symbolism infused by Akerlund is deceptive and manipulative – it touches on the spiritual theme of the song while adding enough imagery to tell "those in the know" that Kesha is still a slave of the elite.

Kesha's story is still not over and it'll be interesting to see how things evolve. She probably has a whole lot to say about the industry, but all she truly wants is to get out of it. As she sings in her song:

> And we both know all the truth I could tell
> I'll just say this is "I wish you farewell"

# "BUTTERFLY EFFECT" OR HOW TRAVIS SCOTT GOT RECRUITED BY THE INDUSTRY

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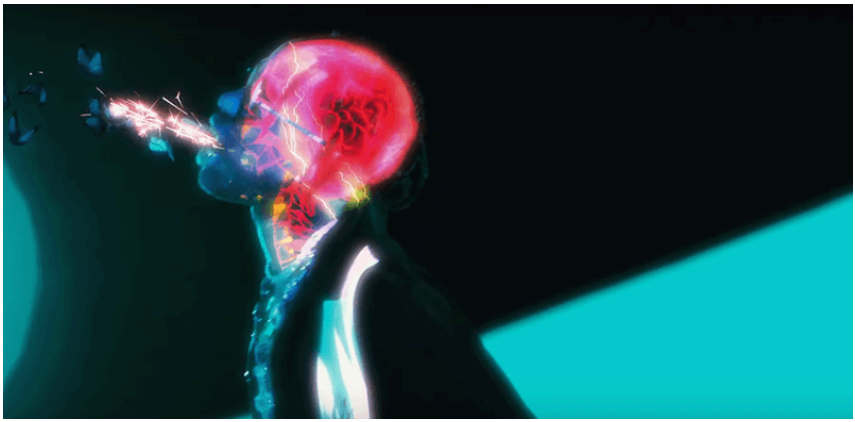
**Behind the psychedelic visuals of Travis Scott's video *Butterfly Effect* is a hidden message, told through symbolism: Travis Scott's introduction to the elite's entertainment industry and the Monarch mind control system.**

Travis Scott is a rapper and producer who began his career behind the scenes, collaborating with the likes of Kanye West, Jay-Z, and Madonna. He then launched his solo career and, with the hit song *Antidote*, Scott found commercial success. Soon, he was propelled to the forefront of the rap game. After the release of his second album, *Birds in the Trap Sing McKnight*, Scott cemented his trademark sound and got a taste of superstardom. Shortly after, things started to become … symbolic.

While Scott is sometimes criticized for "rapping about nothing", a clear theme has emerged from his latest works: Monarch programming. (If you don't know what that is, please read this article first).

Indeed, it appears that Scott has been recruited to promote the elite's MK symbolism to his hordes of young fans. When a new artist shows talent, charisma and star potential, it doesn't take long before they get recruited by the elite. Afterwards, their work becomes "tainted" with their agenda. Hence, *Butterfly Effect*.

If you need immediate proof, this screenshot taken from the video sums everything up in a single, powerful image:



**Travis spits out butterflies after he gets hit by lightning (representing electroshock therapy).**

Before I go further into the meaning of *Butterfly Effect*, let's look at some of the things Travis has been associated with in the past months. They illustrate that the symbolism of *Butterfly Effect* is not simply about aesthetics, but about Travis Scott being used by the occult elite to promote its Monarch system.

## TRAVIS SCOTT IN SZA'S "LOVE GALORE"

Shortly before the release of *Butterfly Effect*, Travis Scott appeared in SZA's video *Love Galore*. The song is apparently about SZA regretting getting back with an ex-boyfriend (played by Scott). However, the symbolism of the video takes things to another, darker level.

**In the video, SZA and Travis Scott hang out while Monarch butterflies fly around them.**

**In the bedroom, SZA ties up Scott to the bed and slaps the crap out of him.**

SZA then goes to the window and looks outside, towards someone waiting in a car.

**That person is holding a big wooden stick. A Monarch butterfly sits on the person's hand, hinting that this is a product of Monarch programming.**

**That person then goes inside and savagely clubs Travis Scott to death as we hear horrific screams. Lots of blood splatters on the ceiling.**

**We then see the killer sitting and laughing with blood all over her. A Monarch butterfly sits on her shoulder.**

**Fun fact: The killer's shirt has a pattern that resembles the Masonic square and compass.**

So what does it all mean? Apparently, SZA hired a crazy murderer to kill Travis Scott. Or, knowing that Monarch programming is used to train assassins, the Monarch butterfly sitting on the killer might hint that she's a product of MKULTRA.

Is the video a warning to Travis? Does it depict the fate of the celebrities who do not act according to plan, i.e. getting killed by a tool of the elite?

No matter what the case may be, *Love Galore* is yet another video that features gratuitous blood, violence, and murder.

Travis has been sucked into the toxic world of Monarch culture. And speaking of toxic …

## CHILLING WITH THE JENNERS

Although they are extremely uninteresting, I have found myself writing about the Kardashians and the Jenners SO MANY TIMES. Why? Because they're the chosen "first family" of Hollywood and embody everything that is wrong with the industry. From the sex tape initiation to the countless fashion photoshoots dripping with Beta Programming symbolism, not to mention Caitlyn Jenner's media-hyped sex change, the Kardashians are used to serve the agenda industry elite. Even worse, the family has turned into a spider web of Black Widows who attract high-profile celebrities before essentially destroying them (#whereisKanye).

Sadly, Travis Scott appears to be the latest to get stuck in that sticky web, as he is Kylie Jenner's current boyfriend. He recently made tabloid news because he was caught grabbing Kylie Jenner's tushie by some paparazzi.

**Travis Scott and Kylie Jenner caught by paparazzi.**

As usual, mass media completely overlooked the most important part of the above picture: WHAT THE HELL IS KYLIE HOLDING?

**This painting is reminiscent of images drawn by actual Monarch survivors (i.e. Kim Noble). Why is Kylie walking around with this thing?**

I've described this painting in a recent edition of Symbolic Pics of the Month:

> The "painting" features a stick figure with its mouth sewn shut and a butterfly on its head. Something red appears to be oozing out of the figure's bottom. The painting also features big butterflies, crosses and the name "Jack". In other words, it contains a bunch of symbols associated with Monarch programming. Relevant fact: Kylie and Travis recently got matching butterfly tattoos. Watch out, Travis.

This is what Travis Scott' gift to Kylie for her birthday.

**A $60,000 butterfly.**

Considering the painting we saw above, the butterfly is more than just a butterfly. It is about being part of the MK system. The imagery around Travis points directly to it. And now, let's look at the video for *Butterfly Effect*.

## BUTTERFLY EFFECT

The term "Butterfly Effect" originates from chaos theory and states that small initial differences may lead to large unforeseen consequences over time. Therefore, we can assume Travis Scott's goal is to explain how the little things he did in the past lead to his huge success and lavish lifestyle.

> For this life, I cannot change
> Hidden Hills, deep off in the main
> M&M's, sweet like candy cane
> Drop the top, pop it, let it bang (Pop it, pop it)

However, there's some double-entendre going on here. Indeed, "Butterfly Effect" can also mean "being under the

effect of the Monarch system", which would mean the exact opposite of the fun and freedom implied by the lyrics.

Hidden Hills is an upscale neighborhood north of Los Angeles that is home to Drake, Kylie Jenner (and the rest of the Kardashian/Jenner clan—including Kanye West), Miley Cyrus and many other industry pawns. Why is "success" automatically associated with living in this specific geographical region? Because it is the HQ of the Hollywood elite and it is where it partakes some of its darkest deeds. While living in a posh mansion in North LA appears awesome, it is basically a prison for many celebrities owned by the elite.

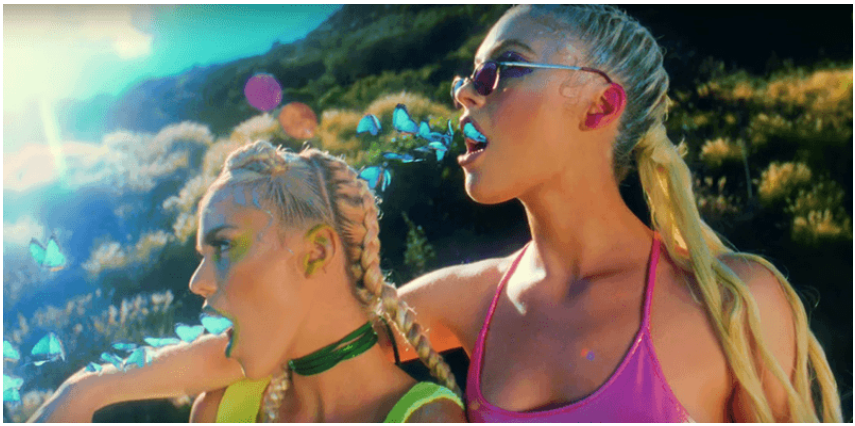
M&M's refer to MDMA pills – aka Ecstasy. While many take this drug for its euphoric effects, it is also used in Monarch programming.

> Ecstasy aka XTC, Adam, MDMA is an illegal designer drug, but it's used by the government & cult programmers. Empathogens, like Ecstasy, enhance trust between the recipient & the programmer. ItS effect lasts for several hours.
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

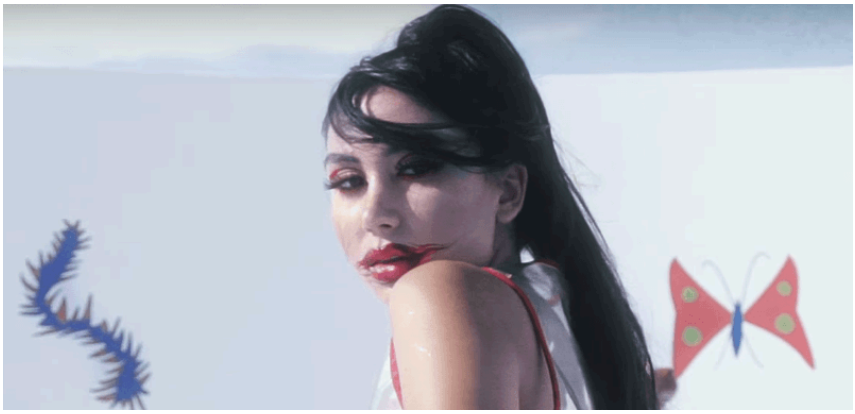
Drugged inside the headquarters of Hollywood elite. The initial dream turns into a claustrophobic nightmare.

In the video, Travis rides around in a sports car while girls dance around him and do sexy stuff. However, the symbolism surrounding these things imply that they are all "owned" by an extremely oppressive system.

**One model licks and bites into an apple with butterflies on it – a symbolic way of representing being drugged for MK programming.**



**Some models literally spit out butterflies, a rather blatant way of portraying Monarch slaves.**



**Notice the makeup around this girl's mouth.**

The lines extending from her lips recall a brutal form of torture known as the Glasglow Smile.

> GlaSglow Smile: A nickname for the form of torture that involves cutting a victim's face from the edges of the mouth to the ear, the cut, or its scars, form an "extension" of what resembles a smile. Usually the victim is given a small cut, around 1/4"-1/2", in the corners of the mouth and is then further injured by kicking, stabbing, or other means, causing them to scream and the cuts to further tear.

Does this "creative" makeup actually refer to an MK slave being subjected to violent trauma?

One thing is for sure, Travis Scott himself is subjected to a violent form of trauma in the video.

**Travis Scott is severely hit by a lightning bolt at the end of the video. I guess that's better than being clubbed to death by a psycho lady.**

**Notice how Travis' brain is highlighted in red, implying that the lightning is working on his mind. He spits out butterflies meaning that he's now a product of Monarch programming.**

The lighting is a clear reference to the most used form of torture in trauma-based mind control: Electroshock therapy. Through violent shocks, the victims are pushed towards total dissociation, enabling the handlers to create alters.

**The video ends with a super-mega Monarch Beta slave emerging from a sports car.**

In short, through a veil of fun and psychedelia, the video puts into play a bunch of young, stylish people under the control of Monarch programming. While the video appears to portray the carefree lifestyle of a rapper with lots of money, its symbolism tells another story: The Hidden Hills is a prison full of soulless drones and Travis Scott is involved with the same people that have caused Kanye West to completely break down.

## IN CONCLUSION

*Butterfly Effect* is a classic example of the insidiousness of pop culture: Although it appears to be about fun and freedom, it is actually about the exact opposite. It markets the horrors of Monarch programming in a cool and mesmerizing visual package.

Travis Scott has been “recruited” by the Hollywood elite and the intense Monarch symbolism surrounding him clearly demonstrates it. Him being involved with the Jenners is a way to introduce him to the dark side of the industry while making him a household name. Let’s hope he won’t end up

being yet another young man broken by the bewitching spell of Hollywood's first family.

## SELENA GOMEZ'S "FETISH" IS SYMPTOMATIC OF A SICK POPULAR CULTURE

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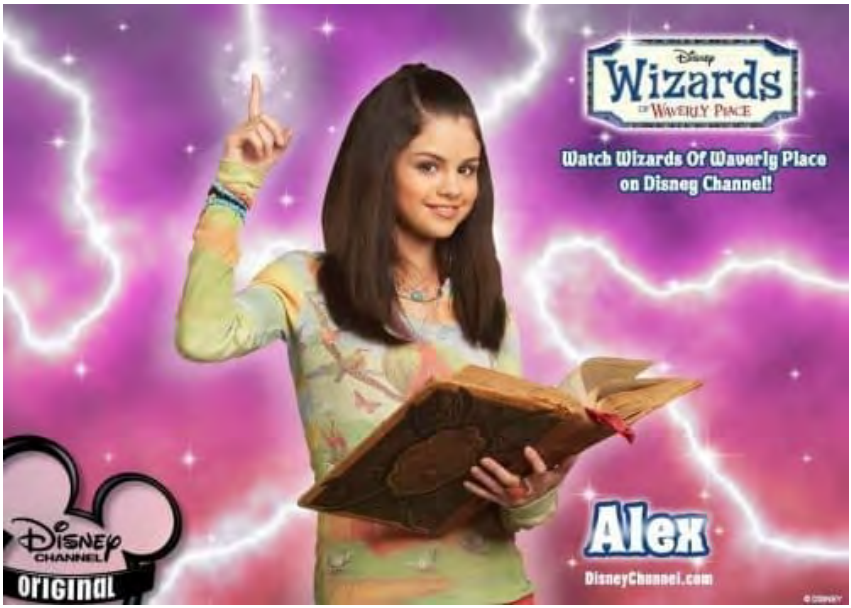
**In the music video for *Fetish*, Selena Gomez harms herself in all kinds of painful and degrading ways, while displaying symptoms of severe mental issues. The video is considered "hot". Something is seriously wrong with pop culture.**

Selena Gomez is a classic example of the child star who garners millions of young fans and then introduces them to the debasing, depraved, and sex-based culture of the entertainment industry.

After appearing on the TV show *Barney and Friends*, Gomez was recruited by the Disney Channel to appear on *Hannah Montana* (starring Miley Cyrus, another ex-Disney star gone wild). Gomez then was given her own Disney Channel show, *Wizards of Waverly Place*, which became a big hit and caused Gomez to gain millions of fans worldwide.




**Selena Gomez as Alex, the star of Wizards of Waverly Place.**

In 2014, Gomez fired her mother and stepfather as her managers (they had managed Gomez since her career began) and signed with WME and Brillstein companies. Later that year, Gomez signed with Interscope Records. Like Miley Cyrus, Ariana Grande, Demi Lovato and countless other *children* raised by/in the industry (especially from the Disney Network), Gomez proceeded to launch a solo career that introduced her young fans to a new, over-sexualized Selena with content that is heavily tainted by the elite's agenda.

In 2016, Gomez canceled the remaining 34 dates of her *Revival* world tour to check into a rehab facility for 3 months for "undisclosed mental health issues". In the industry, "rehab" is oftentimes a code word for "re-programming".

## 13 REASONS WHY THAT AIN'T RIGHT

**13 Reasons Why on Netflix**

Shortly after emerging from rehab, Gomez served as executive producer of the "hit" Netflix series *13 Reasons Why.* The series has been a source of constant controversy due to its graphic, and some say glamorous, depiction of suicide.

> "Mental health experts describe the show as worrisome and point to how its relatable characters and graphic depiction of suicide can pose a health risk for young people already struggling with mental health issues."
> – CNN, '13 Reasons Why' tied to rise in suicide searches online

A study recently revealed that the show was linked to a rise in suicide-related web searches, notably "How to commit suicide".

> "After the premiere of "13 Reasons Why," the search phrase "how to commit suicide" rose 26% above what would normally have been expected for that time; "suicide prevention" went up 23%; and "suicide hotline number" climbed 21%, based on the paper's data. "The time for rhetorical debate is over," said John Ayers, research professor at San Diego State University and lead author of the paper. "While '13 Reasons Why' has certainly

> caused the conversation to begin — it's raised awareness, and we do see a variety of suicide-related searches increasing — our worst fears were confirmed," he said. "That is, thousands of people, thousands more, are searching online about ways to kill themselves."
> – Ibid.

Some researchers also argue that the show might have a negative impact on some teenagers with existing mental-health issues.

> "Looking at it from a prevention standpoint, it's concerning when a young person already has a prehistory or an existing mental health problem with anxiety, depression, and, for a smaller group, actually psychotic illnesses," Schwartz said, adding that such illnesses are risk factors for suicidal behavior. "If a young person has a history of serious mental health or substance concerns, then obviously that adds a layer of vulnerability" when consuming media about suicide, he said.
> – Ibid.

In short, Gomez is at the helm of a show that fosters an unhealthy fascination with suicide in the minds of young people. Some argue that the show is "raising awareness" about suicide, not glamorizing it. If that is the case, why would the show's executive producer, Selena Gomez, appear in a music video where she harms herself in a "sexy" video? Isn't that specifically glamorizing suicide?

Those guiding and funding popular culture seem bent on debasing and demoralizing the youth. As a result, popular culture is depressing, promotes self-destruction, and is helping to create a generation of sick, debased, and vulnerable humans.

## FETISH

In *Fetish*, Selena appears completely "out of it". Is she on drugs? Is she mentally ill? Is she under mind control? Is she

possessed by the devil? All of the above? Who knows. One thing is for sure, she is not OK.

The video begins with a nice shot of a summer sky with birds chirping. Then this flashes on the screen:

**A quick flash of Selena's distorted face. It doesn't look right as if something bad is currently happening to her. It is a typical "quick-flash" scene that sets one's brain to being sub-consciously disturbed.**

**We then see Selena walking towards a wrecked car.**

Is this shot a way of symbolizing Selena's own "wrecked" mental state? Because, as we can see above, she is not OK.

Inside the house, Selena stumbles towards the kitchen, throws all of the groceries she just bought on the ground and starts rolling around on them. Yeah, something is not right with her.

**Why are you on the floor, Selena? Also, you've ruined perfectly good eggs.**

Meanwhile, Gomez is singing about being the sexual obsession of someone – someone who is rather forceful. We get a sense that she does not have control over the situation.

> "You got a fetish for my love
> I push you out and you come right back
> Don't see a point in blaming you
> If I were you, I'd do me too"

The last lines, *Don't see a point in blaming you, If I were you, I'd do me too*, is reminiscent of the Stockholm Syndrome, where a captive sympathizes with their captor:

> "feelings of trust or affection felt in certain cases of kidnapping or hostage-taking by a victim toward a captor."

Another bit of the song refers to the same concept:

> I'm not surprised
> I sympathize, ah

I can't deny
Your appetite, ah

During the video, Selena never really sings to anyone. Instead, we see her staring at the sky and apparently singing to the sun.

**Gomez spends a lot of time singing to the blazing sun. The shadow of her hand hides one eye – effectively making a one-eye sign (aka the sign that pop stars do to display their submission to the occult elite).**

**More hot one-eye action.**

Is the song actually about the elite sexually owning Selena Gomez? Because she is not singing to a person, but to the "eye

in the sky". Also, because most ex-Disney child stars end up being Beta Kittens (read more about this here).

**As Selena stumbles into the dining room, there's a painting of a kitty. Is it referring to Beta Kitten programming?**

**Selena tears up her stockings with a crazy, spacy look on her face. As usual, Selena is dressed to look like a "sexy" 14-year-old.**

One thing that is sure, this "fetish" appears to be causing Selena to be at the point of self-destruction. Here are examples of self-harm and mutilation that she inflicts on herself. Please keep in mind that a great percentage of her fans know her from the Disney Channel.

**She takes a piece of broken glass and eats it. In case you didn't know, doing this hurts a lot and causes your mouth to bleed.**

**Selena tightly ties her tongue with rope. Quite literally, her "tongue is tied". Also, this is a genuine torture technique that abuses the gag reflex.**

**Selena clamps down on her tongue using an eyelash curler. She doesn't appear like her tongue. Has she, like many industry pawns before her, lost her ability to speak out?**

**Selena picks up a bar of soap and eats it. Is she doing it because she hates herself? Is she being told to do it? Why are you eating soap, Selena?**

The behaviors displayed by Selena in this video are actual symptoms of depression, low-self esteem, self-hatred, and even suicidal tendencies. Considering the lyrics, one can also add to the list using sex, even degrading sex, as a way of obtaining validation. I am not a psychologist and I am not about to give a specific diagnosis, but I can safely say that in this video she is not OK.

This is the kind of crap of that is passed off as “entertainment” nowadays. Songs about holding hands with your significant other and being in love? NOPE. Songs about being used as a sex object while torturing yourself? YEP.

Then Gucci Mane comes on and raps about how he is taking advantage of that mess of a situation. Thank you for your input, Gucci Mane … or is this his CIA clone? (When Mane was released from prison in 2016, a rumor claimed that he was replaced by a CIA clone because some of his tattoos were missing and that his speech pattern changed. Who knows.)

Meanwhile, Selena is for sure still torturing herself.

**Selena, writhing inside an industrial refrigerator, doing her best to get hypothermia. Get off the floor, Selena!**

**UM, THAT GIRL AIN'T RIGHT**

## IN CONCLUSION

Sadly, *Fetish* is a typical product of today's popular culture. The video is oddly depressing, it leaves viewers with a gut feeling that they've witnessed something wrong, and it mixes the concepts of self-destruction with sexuality … all wrapped up in a "sexy" package and marketed to young people who are still learning what love, sexuality, and relationships are all about.

Selena is also directly involved with a series that markets suicide to young people who are still learning what life is about. Why is she associated with this awfulness? Is Selena Gomez really the mastermind behind a series that has had such a powerful impact on viewer's brains that it was scientifically linked to a spike in web searches about how to commit suicide? Or, maybe, is she is simply a "child-friendly" face associated with these projects as a way of marketing to her core audience?

*Fetish* and *13 Reasons Why* are similar in many ways: They are pieces of "entertainment" that are carefully crafted to put

people in a specific mood and to contemplate specific ideas. This is not art. It is mental conditioning.

Popular culture is sick because it is developed intentionally to create a generation that is sick. The people who make it want their audience to be anxious, confused, depressed, and self-destructive. Why? Because, ultimately, it makes that audience easier to control. What's the best way to sell this? Associate it with sex and say it's just a "fetish".

## THE SINISTER MEANING OF TAYLOR SWIFT'S "LOOK WHAT YOU MADE ME DO"

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**Taylor Swift's *Look What You Made Me Do* is said to be about her poking fun at her foes and herself. However, the symbolism of the video directly refers to the sinister side of the entertainment industry and its obsession with mind control.**

Taylor Swift is not new to the game. Back in 2009, in the article The 2009 VMAs: The Occult Mega-Ritual, I explained how Swift was part of a televised ritual. It was Taylor Swift's "initiation" into the entertainment industry. After she was "humiliated" by Kanye West during an acceptance speech, Swift re-emerged, dressed in red, as a new and consecrated artist. This is when Swift's work began to be tainted with the codes and symbolism of the occult elite.

Eight years later, at the 2017 VMAs, Taylor Swift premiered her new video *Look What You Made Me Do* (known as LWYMMD on Twitter). The message of the video couldn't be clearer: She is now a full-fledged industry slave. What does that mean? Read on.

Most mass media sources who'll attempt to "decode" this video will point out the disses directed at Kanye West, Kim Kardashian, Katy Perry, and her ex-boyfriend Calvin Harris. However, by doing so, they ignore about 90% imagery of the video. There is something else going on.

To those "in the know", the video can almost be read as an MK-Symbolism 101 course. Indeed, the video taps into all of

the imagery and concepts that have been discussed on this site for years. Those who rule the entertainment industry need to have this Monarch culture constantly at the forefront of popular culture. Now it is Taylor Swift's turn to bring it in full force, with a video that is breaking records of YouTube and Spotify.

LWYMMD is indeed a blatantly obvious Monarch manifesto. (If you've never heard of Monarch programming, a deviation of the CIA project MKULTRA, read this article first).

The main goal of Monarch is to program slaves to have multiple personas that can be triggered at will. Beta Programming (aka Sex Kitten programming) is used to create sex slaves to be trafficked in the shady elite underworld.

Newsflash: The entertainment industry is full of Beta Kittens. Newsflash: The elite brags about this in mass media using the likes of Taylor Swift.

## THEY MADE HER DO IT

To understand the true mind state of the video, one doesn't need to look much further than the title: *Look What You Made Me Do*. Industry handlers own Taylor Swift and they make her do whatever is needed to push their agenda.

The video symbolically describes what happens to stars who get caught up in the higher levels of the occult entertainment industry. Although they are insanely successful, they also become slaves to the industry, with no life of their own. Their sound, image, and even their personality are shaped at will by those behind the scenes.

The video doesn't only portray Swift as a slave of the industry, it also announces that she has paradoxically "ascended" to the status of Grand Priestess. Sounds

ridiculous? Maybe it would be ridiculous … if the video wasn't so blatant about it.

## THE VIDEO

Mass media has been hard at word "decoding" the video. However, most critics completely miss the main underlying thread of the video.

> "The video is good fun, if a little bit mad; it's certainly the most brazen and ambitious pop music video since Beyoncé dropped Lemonade in the spring of last year, replete with pyrotechnics and dozens of costume changes. But it doesn't amount to much more than a succession of disconnected images."
> – The Guardian, Look what you made her do: decoding the disses of Taylor Swift's new video

The video is not a "succession of disconnected images". It is actually very linear and coherent. However, in order to understand the narrative at hand, one needs to a thing or two about Monarch programming.

The video begins with a zombie Taylor Swift rising from the dead.

**Zombie Swift rises from the grave and starts singing about someone she really doesn't like.**

I don't like your little games
Don't like your tilted stage
The role you made me play
Of the fool, no, I don't like you
I don't like your perfect crime
How you laugh when you lie
You said the gun was mine

The first verse is said to allude to Kanye West and/or Katy Perry because they both performed on tilted stages. However, when one considers the context of the video, she can also be singing to her handlers who 'play little games' to program her and who push her into "the roles they make her play".

We then see zombie Taylor burying the old Taylor.

**The old Taylor Swift is dead and being buried by a new Taylor Swift. This is classic Monarch imagery representing the creation of a new persona.**

This image of Swift's corpse is juxtaposed with the new persona laying in diamonds.

**Taylor is bathing in diamonds and jewelry, next to a single dollar bill.**

In MK programming, diamonds are used to identify Sex Kitten slaves who elevated to a “higher” level and to become “presidential models”.

> “For bona-fides & recognition signals, the Monarch slaves wear diamonds to signify they are presidential models, rubies to signify their Oz programming for prostitution, and emeralds to signify their programming to do drug business.”
> – Fritz Springmeier, The Illuminati Symbolism to Create Mind Control Slaves

In the next scene, Taylor is crowned a “high priestess” of the industry. How? By recreating the High Priestess tarot card.

**Swift sits between two pillars as snakes creep up the stairs.**

**The High Priestess tarot card depicts a woman between the Masonic pillars Joachin and Boaz.**

In previous articles, I’ve stated that Madonna was considered

a High Priestess of the industry. It appears that Taylor Swift has now achieved this status as well.

But why is this Grand Priestess surrounded by snakes?

**Snakes everywhere.**

Do the snakes represent Swift owning up to her being called a snake by Kim Kardashian on social media? On one level, yes. However, considering the occult context of this scene, snakes also represent a deeper concept. Indeed, in Mystery schools, the serpent is associated with Lucifer – the light bringer – the "savior" who brought knowledge to Adam and Eve by convincing them to bite the proverbial apple. She's a Grand Priestess in the occult elite's system.

On each pillar is inscribed ET TU BRUTE, a Latin phrase meaning "And you, Brutus?". These words were made famous in William Shakespeare's play *Julius Caesar,* said by Caesar as he was being stabbed to death by his friend and protégé Brutus.

What does that mean in Taylor Swift's context? Is she the Julius Ceasar of the industry who keeps being stabbed by lower individuals? Whatever. Because, in the next scene, we

understand that, despite being a High Priestess and akin to Julius Caesar, she is still subjected to the will of her handlers.

**As Swift repeats the song's mantra "Look what you made me do", she crashes her car.**

**Taylor looks so stylish as she crashes her car. Self-destruction is so hot right now.**

Why is Taylor Swift singing "Look what you made me do" as she crashes her car? Who made her do this? As Swift gets out of the car, things are symbolically clear.

**Taylor is dressed in a feline-print coat – the occult elite's way of identifying Beta Kittens. To make things more obvious, there's a big kitty next to her. She's holding her Grammy trophy, reminding us of the true cost of being under that sweet, sweet limelight.**

When Swift sings "look what you made me do", she is actually singing to the industry that owns her. It controls her rise to success and her downfalls, pushing her to self-destruction (and even death) if needed.

The next scene clearly depicts what being an elite star truly means.

**Swift sits on a swing inside a birdcage.**

Humans stuck in bird cages is a recurrent symbol to identify

MK slaves in popular culture. This specific symbol has been identified several times on Vigilant Citizen.

While in the cage, Swift sings:

> I don't like your kingdom keys
> They once belonged to me

This is blatant MKULTRA vocabulary. Handlers in MK programming obtain the "keys of the kingdom" of a slave by taking control of their core persona – their real self.

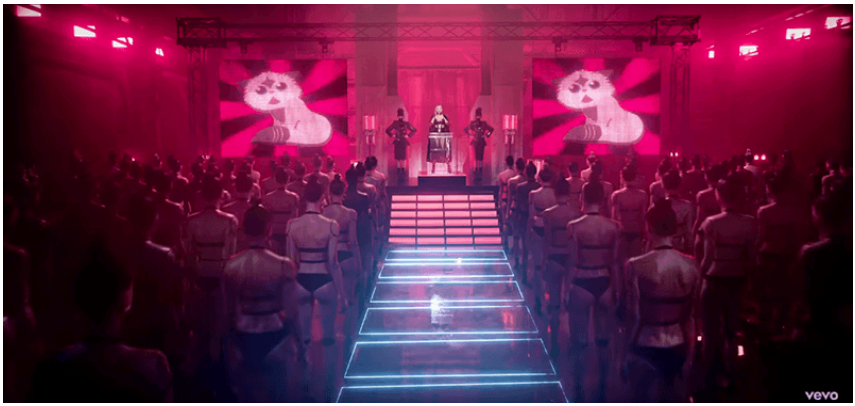
**Although she is drinking champagne and eating lobster (representing the lavish life), Taylor is stuck behind bars as a bunch of guards watch her every move. She is not free.**

The next scenes depict Swift as a Beta Kitten who leads a bunch of other kittens.

**Here, Swift wears a kitty mask while wearing a Gucci shirt that features a feline head. On the shirt are the words "blind for love". MK slaves are indeed blind to their situation and those who control them.**

In the above scene, Swift and her followers steam money from a streaming company. Is that what actually happened?

In another scene, Swift is the head of an army of girl bots.




**Swift speaks to a crowd of young girls as hypnotic kitties flash on the screens.**

According to mass media, this scene pokes fun at Swift's "squad" of models she likes to hang out with. This might

be correct on one level. However, the imagery goes much deeper than that.

**The girls in the crowd are plastic, lifeless bots. Future beta kittens.**

As a High Priestess, Swift has power and influence over the next generation of industry bots.

**Here, the bots are on the floor, lifeless and dismembered. Once again, this is a classic way of depicting MK slaves who are fractured and powerless. Although Swift lays over them in a position of power, she wears a huge choker/collar, reminding us that she too remains a Beta slave. #squadgoals**

## THE OLD TAYLOR IS DEAD

The end of the video depicts the death of the “old Taylor” and the birth of yet another persona.

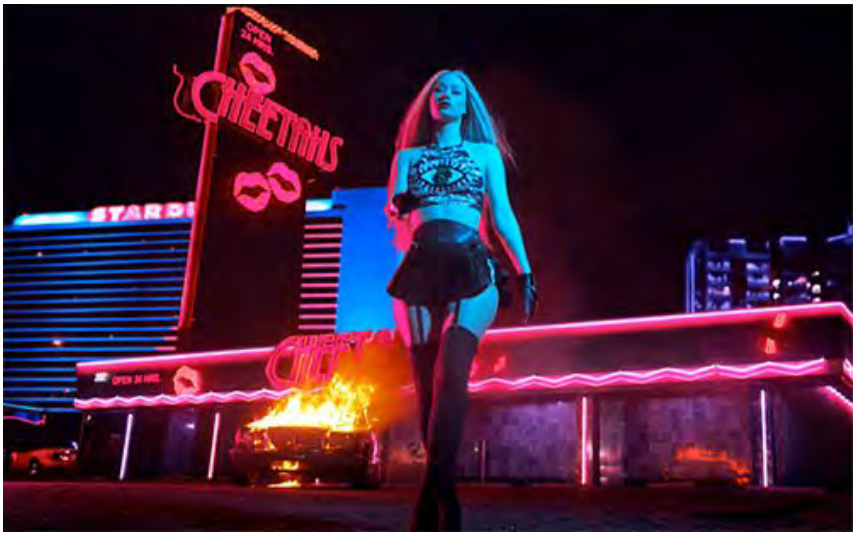
**Dressed in black, the new Taylor stands above her previous personalities.**

**As she sings “Look what you made me do”, Swift dances feverishly. Yes, they make her dance like that. And yes, they make her do that subtle one-eye sign. There’s a story behind “I heart TS” shirts worn by the dancers but that’s some gossipy crap I don’t give a crap about.**

The next scene is another Monarch symbolism classic.

**Swift walks away from an exploding car while wearing the Beta Kitten uniform.**

This scene is yet another Monarch industry cliché. Need an example? Okay, here's the final scene from Iggy Azalea's video *Change Your Life*.




**Iggy Azalea walks away from a burning car as she is wearing a top featuring a big all-seeing eye (symbol of industry slave). The strip club is called Cheetahs – a reference to Beta Kitten programming. Read my full article about this video here.**

Then Taylor says:

> “I’m sorry, the old Taylor can’t come to the phone right now.”

> “Why? Oh ’cause she’s dead!”

The video ends with Taylor Swift’s multiple personalities arguing with each other.

**Over the years and with every album, Swift has switched styles and personalities. In this scene, they all argue with each other, highlighting how they are different and artificially created.**

At one point the zombie tells the starry-eyed, constantly surprised Swift of the early days:

> “Stop acting you’re all nice. You are so fake.”

That’s the point of it all. Everything about her is fake. She constantly gets re-shaped and re-molded to fit her handlers’ will. Which one is the real Swift? Who knows? Oh, her handlers know.

On a more visceral level, LWYMMD is about death, pride, greed, revenge, viciousness, hatred, mockery, power, control, exploitation and boatload of egoism. It is about negativity, destruction, and low vibrations. In short, it is a typical product of today’s toxic popular culture.

## IN CONCLUSION

Some might say: *"Bro, you reaching bro. This is about Taylor Swift dissing Kanye, Kim, Katy, Calvin, and others. That's it. I read it on E! Online, so I got the actual 411 bro"*. But, bro, think about it for a second. Kanye completely broke down last year and was forcibly sent to a hospital. He reportedly suffered memory loss and still has not resurfaced. The entire Kardashian/Jenner family has been, for years, all about Beta Kitten programming. Katy Perry has been a tool of the elite for years. In short, we are witnessing puppets insulting other puppets. Behind the scenes, the puppet masters are the same. There is no actual beef, just ridiculous, fabricated drama from people living in a toxic cloud.

Like in everything else in history, the truth about LWYMMD lies in the symbolism. Through strong imagery, the video depicts Taylor Swift ascending ranks inside a sinister system bent on control and exploitation. Stars like Swift are at the mercy of the people that control them. And when they are ordered to do something, whether it is constructive or self-destructive, they do it or they break down. And when they do it, all they can say is: "Look what you made me do."

# LIL UZI VERT'S "XO TOUR LLIF3" IS STRAIGHT UP SATANIC

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**Lil Uzi Vert has been described as a "the future of hip-hop". Apparently, the future is extra satanic. His video *XO Tour Llif3* is proof of it.**

***Warning: This article contains disturbing images.***

Say "Lil Uzi Vert" quickly a couple of times. Does it sound like Lil Lucifer? Well, that's pretty much the point of this article. Thanks for tuning in and see you next time.

Oh, wait, I didn't even get into the *XO Tour Llif3* video. Because, this thing is blatantly satanic, complete with ritualistic symbolism. If in the past, some rappers were accused of being "devil worshippers" using obscure evidence, Lil Uzi Vert makes things rather obvious. Unfortunately, that doesn't prevent this young artist from being insanely popular.

## LIL LUCIFER

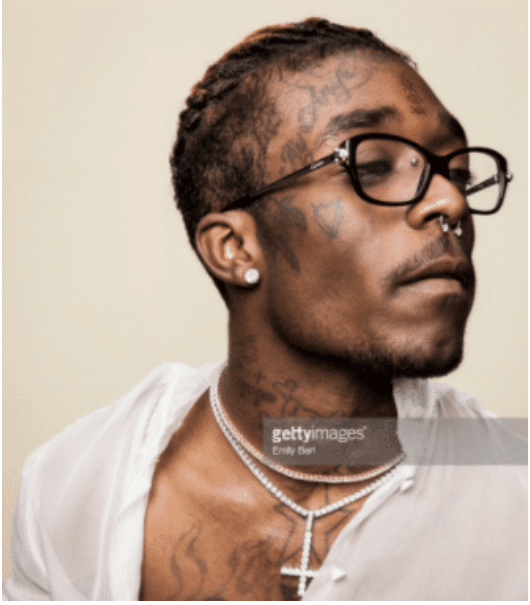
Lil Uzi Vert has a "rabid" following, hundreds of millions of YouTube views, and enjoys industry acclaim. Most recently, *XO Tour Llif3* won the "Song of the Summer" Award at the 2017 MTV Video Music Awards. Music magazine Noisey describes Lil Uzi as being *"particularly charismatic, a natural entertainer who is for better or for worse, yanking people into the future."*

Lil Uzi does indeed represent a new generation of hip-hop

artists who sing about being sedated on Xanax and who enjoy wearing women's clothing.

**Lil Uzi at the 2017 Billboard Music Awards. Fun fact, he reportedly paid $2,400 for that pretty sweater.**

More importantly, Lil Uzi enjoys wearing specific pieces of jewelry that sum up everything he is truly about.




**The "official portrait" of Lil Uzi at the Billboard awards. Around his neck: An inverted cross.**

**Lil Uzi wears a big inverted cross chain during an interview with Complex.**

As Vigilant Citizen readers surely know, the symbol of the inverted cross is a staple in satanic symbolism. It plays on

the classic black magic practice of inverting and corrupting Christian symbols for ritualistic purposes.

**A Church of Satan altar featuring an inverted cross.**

Lil Uzi also likes to wear this $220,000 chain:

**Lil Uzi's chain: Marilyn Manson wearing Mickey Mouse ears.**

Lil Uzi calls Marilyn Manson "his greatest inspiration". While he probably enjoys his music, there appears to be another thing linking both artists: The Church of Satan.

**Marilyn Manson posing with Anton LaVey, the founder of the Church of Satan.**

Manson is very fond of LaVey and his Church. Indeed, the AntiChrist Superstar was deeply involved with the organization.

> On an off-day from the band's tour with Nine Inch Nails in San Francisco, Manson received a call telling him that Church of Satan founder Anton Szandor LaVey requested his presence. "Near the end of our visit, he said, 'I want to make you a Reverend,' and gave me a crimson card certifying me as a minister in the Church of Satan," Manson wrote in his autobiography. "It was like an honorary degree from a university."
>
> **Consequences:** Manson penned the foreword to LaVey's final book, *Satan Speaks!*, which came out in 1997. "Anton LaVey shared his magic, and I think it has made this wretched fucking planet a better place," he wrote in it.
> – Rolling Stone, The Golden Age of Grotesque: Marilyn Manson's Most Shocking Moments

Knowing all of this information, would you be surprised to know that Lil Uzi's most popular video is pure satanism?

### XO TOUR LLIF3

The song is reportedly about Lil Uzi's relationship issues with his ex-girlfriend, Brittany Byrd. It also addresses topics dear to today's hip-hop artists: Money, death, suicide, depression, and popping pills.

However, the video takes the song to a deeper level by adding a layer of dark spirituality to it. Although clearly present, usually allusions to satanism in mass media are somewhat subtle.

For instance, one curious feature of the video is the Arabic subtitles.

**Arabic subtitles appear to be translating the song's lyrics.**

According to the co-director of the video Alvin Sonic, the subtitles were added because he liked how they looked "wrong". There is indeed something "wrong" with the subtitles: They are backward. And, in Islamic theology, backward writing is associated with black magic. Indeed, a Sihr (meaning a hex or a spell) almost always entails writing verses from the Quran backward, sometimes in blood. It is sometimes referred to as the "language of Sheitan" (Satan). Later in the video, we see Lil Uzi writing in blood.

While some might believe that it was simply a mistake from the video director's part, the rest of the video also points to it being intentionally satanic. Hence, this other scene.

**Here Lil Uzi lays in a bathtub, fully dressed. There's like 6 inverted crosses around his neck (we only see one in this screenshot).**

**The scene is juxtaposed with a bloody possessed girl laying in bath water as well. Are they the same person? Are they connected somehow?**

**Then, Lil Uzi is thrown out of the bath by the guy filming. It's a reverse baptism.**

This scene plays on the same black magic concept that also applies to inverted writing, inverted crosses, and inverted pentagrams. It is about the corruption of "holy" symbols for black magic.

In the above scene, Lil Uzi reverses the religious rite of baptism, which consists in being submerged in water. While the represents purification, regeneration, and admission to the Christian Church, the reversing the rite represents the exact opposite. In short, it is satanic, Black mass stuff.

## DEATH CULTURE

On top of the spiritual symbolism, the video goes deep into another agenda: The culture of death. Indeed, pop culture loves to make death appear cool, edgy, and fashionable. The hook of the song, which is repeated about 424 times, is about suicide.

> She said: "I am not afraid to die."
> All my friends are dead
> Push me to the edge

Most people in the video are dead. Or about to die. Or a zombie. Or possessed. Or something.

**Lil Uzi strangling himself. They say that “eyes are the windows to your soul”. White eyes symbolically mean no soul.**

**Lil Uzi points guns to his head.**

There’s also a bunch of undead girls walking around a cemetery and doing death-related stuff.

**Death. So cool.**

**This girl might need a bath and an exorcism … Probably an exorcism first or the bath won’t go too well.**

**Lil Uzi writes something in blood … until he passes out. So cool.**

While everybody's going through hell, The Weeknd is chilling. He's also telling us that this is all sanctioned by the occult elite – their rulers.

During the bridge, Lil Uzi chants a somewhat enigmatic line.

> She say: "You're the worst, you're the worst."
> I cannot die because this my universe

This refers to a core concept in modern-day satanism. From the Church of Satan website:

> Satanist understands that all Gods are fiction, instead of bending a knee in worship to—or seeking friendship or unity with—such mythical entities, he places himself at the center of his own subjective universe as his own highest value.

Lil Lucifer ends the video with a sign that sums up this entire video.

**A little shoutout to the devil before the end of the video.**

## IN CONCLUSION

Lil Uzi Vert is considered, by many, to be the "future of hip-hop". He apparently embodies the sound, the style and the attitude of the new generation of entertainers. Judging by the enormous amount of people who consider his stuff to be "lit", he's definitely striking a chord with young people.

He's also part of a new "hip-hop lifestyle" that mixes heavy pill popping to bring extreme numbness, death idealization, mental health issues and a fascination with dark spirituality. On a wider scale, one can argue that society, in general, appears to be moving in that direction. Is popular culture influencing society or is society influencing popular culture? Both. This entire lifestyle is currently being facilitated and promoted through various channels.

Like countless other products analyzed on this site, *XO Tour Llif3* leaves viewers with an unsettling aftertaste, a gut feeling that something "wrong" was just witnessed. While the video might be a representation of the personal inner-turmoil of Lil Uzi Vert, it also represents the outer-turmoil of pop culture today.

The elite is looking to create a generation of people that is debased, depressed, and heavily medicated. Mentally and physically numb, these subjects are then exposed to the powerful symbolism of black magic, which is based on profound spiritual corruption. Stars who can make this entire lifestyle appealing are welcomed to the music industry with open arms … until these arms strangle them to death.

## "PEEK-A-BOO" BY RED VELVET: WHY DO MEN KEEP GETTING KILLED IN MUSIC VIDEOS?

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**In *Peek-a-boo*, members of the group Red Velvet kill a pizza delivery boy as part of an occult ritual. It is the ultimate proof that K-Pop is completely sold out to the occult elite.**

Red Velvet is the name of a delicious cake, but it is also the name of a K-Pop girl band that is extremely popular in Asia. The group's video *Peek-a-Boo* reads as an Occult-Elite 101 introductory course and it ends with the death of a random guy for no apparent reason. The video is a perfect continuation of a disturbing trend seen across pop culture: The killing of men by female stars. Why is murder being celebrated in pop videos aimed at young people?

One thing is for sure, the members of Red Velvet are not making the decisions involving their careers. And they're not directing any videos.

Indeed, Red Velvet is signed with the notorious South Korean label SM Entertainment, which has made the news several times for subjecting "idols" (that's how these performers are they're called in Korea) to "slave contracts" and mistreatment.

> SM Entertainment, one of the largest Korean music labels, has had a series of legal challenges to its contractual policies. In 2009, former Super Junior member Han Geng claimed that the company forced him to do things he didn't want to do under threat of fines if he disobeyed and denied him sick leave when he developed gastritis and kidney problems. (...)
>
> In 2012, EXO-M's leader Kris filed a lawsuit to get his contract

> annulled due to the company's neglect of his opinion and health: "The company has treated me like a machine part or as an object of control rather than presenting a vision as an entertainer."
> – ListVerse, 10 Horrifying Realities From The World Of Asian Pop Music

While K-Pop songs are often cute and upbeat, the behind-the-scenes of this world is extremely sinister. The entire K-Pop system is based on the recruitment and exploitation of young, talented individuals who are subjected to a military-style training program to turn them into slaves.

> According to one Singaporean woman who was picked out at a mass audition by a Korean talent scouting firm, trainees are expected to work 14-hour days to practice gym, dance, swimming, and singing. Breakfast is limited to low-fat biscuits, bananas, and lettuce. Chicken breast and salad are served for dinner, and no water is allowed after 7:00 PM to prevent "bloatedness." Trainees are accompanied into the bathroom by a minder and made to wear sunglasses at all times. One part of the process of becoming a K-pop is extensive plastic surgery, which is so common in the K-pop industry that an entire website exists documenting before and after shots of idols' surgical procedures.
> – Ibid.

And that is only the beginning. Those who go through this ordeal, especially women, are often turned into sex slaves (Beta Kittens).

> Female trainees are traded by brokers and are allegedly brought to bars and forced to engage in sexual work to get ahead, even if they are still minors. One ex-trainee claimed in an interview that the going rate for a "meeting" with a female trainee was $220, while very young trainees, or those signed with a prominent label, cost between $700-900.
>
> In 2010, Taiwanese singer Estrella Lin claimed that when she was a member of girl group 3EP Beauties, her agency bartered her body to potential investors. She said this is an open

> secret throughout the Korean entertainment industry, and actresses and singers are expected or forced to give sexual services in order to get advancement opportunities. In 2002, Jang Seok-woo, CEO of Open World Entertainment, was arrested for not only sexually abusing female trainees, but encouraging male idols in his employ to do the same. Aphrodisiac substances were administered to trainees, some of whom were underage.
> – Ibid.

As usual, these stories are only the tip of the iceberg. As seen in my several other articles about K-Pop and J-Pop, the entire system is drenched in Monarch programming and occult rituals.

Red Velvet's *Peek-a-boo* is another proof of the sad truth about K-Pop: A group of Beta kittens who dance to the occult elite's agenda and symbolism.

**A Red Velvet promo pic.**

Let's look at the video.

*PEEK-A-BOOOO*

Why am I booing? Because the message behind the song is toxic.

The video begins by setting an "occult ritual" vibe to the story.

**The girls of the group look up at a giant 'supermoon' in the sky.**

In all occult circles, it is widely established that spells, rituals, and sacrifices yield the most potency during a full moon.

> For the rituals that require the most potent and powerful magick, the fullest phase of the moon is most appropriate. (...) The full moon is the point when the moon reflects all light from the sun back to the earth. It is the most potent time of the lunar cycle.
> – Occult100, Moon Phases

**Under the same moon, is a pizza delivery boy who is about to be the subject of a ritual sacrifice.**

We then see the girls "preparing" for the blood sacrifice – and they're dressed for the occasion.

**The girls are all dressed in red. As stated in previous articles, red is the color of blood sacrifice. For some reason, the girls are asleep (or drugged).**

Before killing the guy, the girls feel the need to almost kill each other. Why? Because K-Pop idols are interchangeable pawns.

**This girl is about to get her throat slit by her bandmate. Why? Because self-destruction is cool now.**

**The girls then practice shooting arrows at this girl holding an apple.**

The same William-Tell-inspired scene (where an expert marksman shoots an apple placed on a child's head) is echoed in another K-Pop video: Ladies' Code *Kiss Kiss*.

**In Kiss Kiss, singer EunB gets arrows shot at her.**

Bizarre fact, EunB died in a car accident after the release of that video (read my article explaining how *Kiss Kiss* eerily foreshadowed the death of 2 members of the group Ladies' Code).

Other than nearly killing each other, the girls of Red Velvet also have a bizarre obsession with pizza.

**The girls place jewels on a pizza. But why? It seems that “pizza” actually means something else in this video.**

What does this all mean? The answer is in the signs.

**The girls do a prolonged one-eye sign indicating that this video contains codes and symbols of the occult elite.**

**They also do it outside to make sure you understand that they’re slaves of the elite.**

When the pizza delivery boy arrives, the ritual begins.

**The boy is placed on an “altar” and is surrounded by candles. The girls circle around him in a ritualistic matter.**

The guy tries to run away and the girls find it very funny.

**The girls run past a “trophy room” where are proudly displayed the shirts of past delivery boys who were sacrificed by the girls. RIP delivery boys.**

One of the girls takes the delivery boy’s hand, making him believe that she will help him escape.

**Outside, the guy tries to call for help but the phone doesn't work. On the booth is a poster saying "Missing Delivery Boys" with the picture of dozens of boys.**

Therefore, we are to understand that Red Velvet has killed all of the boys on that poster. They're, like, serial killers. The boys are still considered "missing" meaning that they've never been found and Red Velvet are above suspicion … even though they had to call pizza places and give their address to get pizza delivered. It doesn't make sense. Any detective would have solved this case in about 35 seconds. Unless these rituals are protected by the elite, like they often are.

So, did this pizza boy make it out alive? Nope.

**The video ends with the delivery boy's shirt inside a display case. He was murdered by the girls whose song we're listening to. Let's go buy their album!**

The video ends with a murder. That's it. No twist, no lesson, no meaning. Just an innocent guy who got lured into the

house of evil K-Pop witches and got murdered in a ritualistic fashion. Considering that most K-Pop fans are very young, what the heck?

The video is part of a wider, and disturbing, trend: The killing of men by female singers in music videos.

## WHY ARE MEN BEING KILLED IN VIDEOS?

Here are some examples of the music industry celebrating female stars killing men.

**Taylor Swift's performance at the 2015 AMAs was about her killing a guy with a poisoned apple.**

**We then see all of the men she previously killed in a dualistic hallway. Then everybody in the crowd gave Swift a standing ovation.**

**In *Better Have My Money*, Rihanna ties up a guy and stabs the crap out of him.**

**The video ends with her all bloody. That's it. Now buy her album.**

**In Fergie's creepy video Love is Blind, she kills 4 men. Here, she stabs a dude in the neck with a broken bottle. The reason? He was a slob. Killing him was indeed the only option in that situation.**

**She then turns the guy's severed head and other men's limbs into a snazzy coat hanger. So cool.**

Some might rationalize these videos by claiming that they're about "strong women" and "feminism". At the risk of stating the obvious, the violent murder of a person is not "feminism", it is the violent murder of a person.

## IN CONCLUSION

Red Velvet's *Peek-A-Boo* has no "moral of the story". The girls ritualistically kill innocent men, they look fabulous while doing it, and, ultimately, they get away with it. All the while, they do all kinds of one-eye signs to highlight the fact that they're industry slaves following the script that was given to them by their superiors.

As established in my previous articles, K-Pop is 100% on par with the occult elite's agenda. The same debasing, mind-corrupting messages that are pushed on young people who listen to Western pop are promoted in Asia as well.

While feminism used to be about equality between the sexes, it is currently being steered towards anger, hatred, and the lust for the destruction. Is this the path to follow to become a better, more spiritual, and enlightened person? Of course

not. It is a path towards the exact opposite. And that's what they want. They want a society filled with petulant, immature, irrational and self-centered children ... who are entertained by playing peek-a-boo.

# JUSTIN TIMBERLAKE'S "SUPPLIES": THE GREAT ILLUMINATI REVERSAL

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**What is the meaning behind Justin Timberlake's *Supplies*? Why are there people worshiping an Illuminati pyramid? Here's a look at the intense symbolism of the music video *Supplies*.**

*Supplies* features Justin Timberlake and his love interest – played by Mexican actress Eiza Gonzalez Reyna – running around and causing heck in a dystopian society. While the setting is somewhat futuristic, the themes addressed are very 2017: #MeToo, racism, immigration, feminism, Harvey Weinstein, Black Lives Matter and, of course, Donald Trump.

In the most striking scene of the video, a crowd of people worships a gigantic Illuminati pyramid that emits light. Then, Reyna, who plays the role of a rebellious leader, sets it on fire. Later, the world is apparently in ruins. What's going on? Is the video a call for an uprising? Is Justin Timberlake now a rogue, rebellious, troublemaker?

Not really. The video is actually a call for … doing nothing. It is simply part of the gigantic mass media wave that is defining what can and should be discussed and what can and should be celebrated. It is part of the communication technique called "agenda-setting":

> "Agenda-setting is the creation of public awareness and concern of salient issues by the news media. As well, agenda-setting describes the way that media attempts to influence viewers, and establish a hierarchy of news prevalence. Two basic assumptions underlie most researches on agenda-setting:

> – the press and the media do not reflect reality; they filter and shape it;
> – media concentration on a few issues and subjects leads the public to perceive those issues as more important than other issues.
>
> These core statements were established by measuring the changes in salience through the use of surveys with the presence of more frequent news coverage."
> – Wikipedia, "Agenda-Setting"

There's a lot of agenda-setting going on in *Supplies*. Like so many other videos out at the moment, it helps define what the masses should care about (or obsess over) these days. However, in order to reach young people, the agenda-setting is clothed as a revolt against an oppressive system. But there is no actual "revolt" going on, just an industry puppet doing what he is told for the cameras. Then, he cashes his check from RCA records and goes back to his mansion.

## ETERNAL PUPPET

Justin Timberlake began his show-business career at age 11 as a cast member of the Mickey Mouse club, alongside several future industry stars.

**This edition of the Mickey Mouse club included Justin Timberlake, Britney Spears, Christina Aguilera and Ryan Gosling.**

Timberlake then found super-stardom as the leader of the boy band NSYNC.

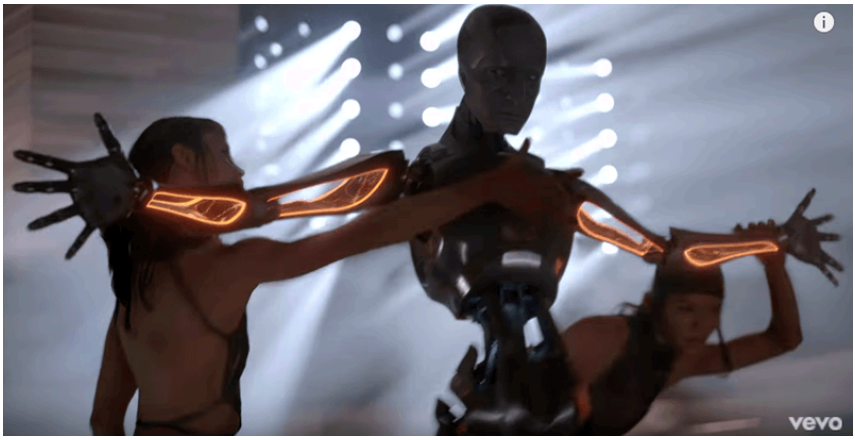
**The album cover of No Strings Attached features the group (including Justin) as literal puppets.**

In 2002, Timberlake launched his solo career. Once again, album art was highly symbolic.

**Dressed in A Clockwork Orange-inspired outfit, Timberlake does the 666 one-eye sign of the industry pawn.**

**The cover of his last album features a subtle (yet still very present) one-eye sign.**

One week before the release of *Supplies*, Timberlake released *Filthy,* a video that features him being replaced by … a dancing robot.




**In Filthy, Timberlake stands backstage while a (rather creepy) robot replacement performs sexy dance moves on human dancers. He ultimately wins over the crowds as everybody cheers for the robot.**

The concept of the video is somewhat reminiscent of the movie Metropolis where Maria – a leader of the people – is replaced by an android to do the elite's bidding. (Read my article about the movie here).

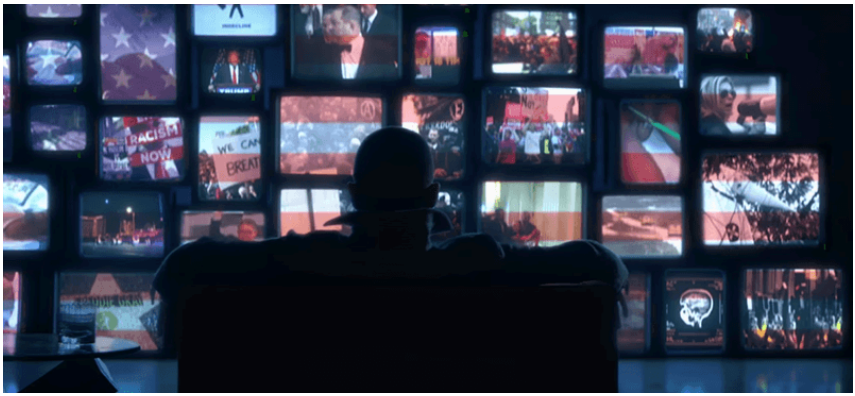
**At the end of Filthy, Timberlake "glitches out" and disappears. Was he just a projection? Was he replaced by the android?**

Everything about Timberlake's career points towards him being at the service of the industry and nothing has changed with his latest album. He is still signed with the elite-owned RCA records and as such, anything he puts out is perfectly in accordance with the elite's agenda.

## SUPPLIES

Contrary to *Filthy* (which is basically four minutes of watching a robot dance), there's a lot going on in *Supplies*. Throughout this flurry of messages and symbolism, there's a core message being communicated: This is what you need to be angry about in order to be "woke".

More precisely, it is about focusing on specific issues, framing them in a specific matter, and imposing a specific social-political "solution" to them.




**At the beginning of the video, Justin watches several screens at one, all of which display events of the past year: Trump, Harvey Weinstein, anti-racism demonstrations, gun control, the Vegas shooting, etc.**

The scene appears to be a reference to the 1976 sci-fi movie The Man Who Fell to Earth where an alien (played by David Bowie) watches 12 TVs at once while becoming an alcoholic.

After absorbing all of that mass media, Justin goes outside where some bizarre stuff is going down.

**Some very pale people, dressed in all white, harass Justin's girl, who is dressed in black. Are those white faces a reference to White people?**

**Does this guy represent “gun nuts” who are against gun control?**

**Justin watches this scene unfold from across the street. Do the floating white umbrellas represent White America being somehow “protected” from bad weather?**

Justin doesn’t like what he’s seeing: He punches the guy in white and leaves with the girl in black.

**In the following scene, Justin dances around as light effects depict people slipping under the wall and running away, in a rather clear reference to Trump's wall with Mexico.**

**Here, Justin and his "army" gather at Los Angeles Public Library as flags on the walls burn. Why are the flags burning? Interesting fact: In 2011, I published an article about the occult symbolism of this very library.**

We don't see it in the video, but there's actually a pyramid topped by a torch of illumination right above them. This indicates who they're really fighting for.

In the next scene, Justin and his girl find themselves in a creepy place of worship.

**People bow before an Illuminati pyramid.**

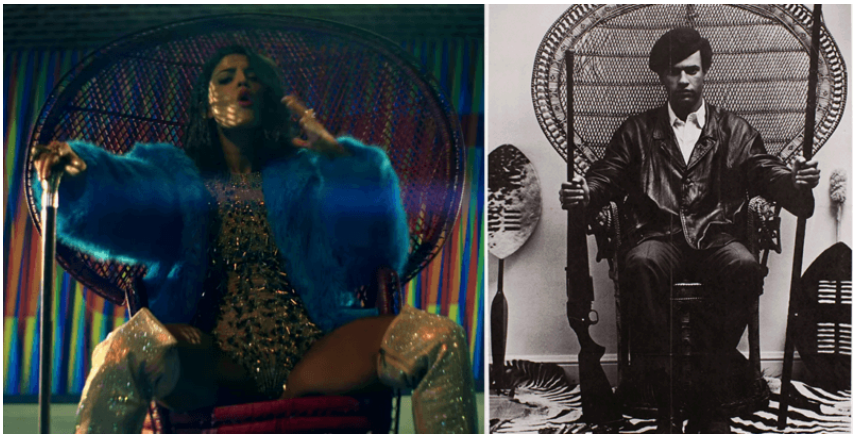
**Eiza – who is apparently a rebellious leader – sets the pyramid on fire with a Molotov cocktail.**

Did Eiza set fire to the Illuminati? Not really.

Notice that there's American money burning as it flies from the pyramid. In the previous scene, flags were burning. Now, money. Are these allusions to the destruction of national flags and national currencies … to be replaced by a one-world government and a one-world currency? The elite's ultimate objective?

**The same people who were worshiping the pyramid are now cheering for Eiza. The masses are idiots prone to groupthink. How about thinking for yourself for a change?**

The new leader's disposition is reminiscent of an iconic picture of the past.



**This scene recreates the famous picture of Huey P. Newton, the leader of the Black Panther Party. There's a lot of racially charged stuff in the video.**

**Here, people float in the air with illuminated rings around their eyes. When Justin and Eiza remove the rings, people fall off. They are now "woke".**

Throughout the video, various symbolic pictures quickly flash on screen.

**A protest sign saying "The Muslim ban is White supremacy".**

**RIP Amerikkka – an inverted American flag cut in half.**

After all of this intense noise, the video ends in a cryptic matter.

**Justin emerges from the ground as dirty children gather around him, in a post-apocalyptic world. Eiza is looking fresh and clean.**

What happened there? A nuclear explosion? Why is everybody dirty except Eiza? Did she know that the destruction was coming?

The timing of this scene is rather odd as *Supplies* was released only days after the Hawaii false nuke alert.

On January 18th, an alert was sent to all devices in Hawaii about an incoming ballistic missile. A few days later, the Japanese network NHK sent out a false alert saying: “NHK news alert. North Korea likely to have launched a missile.

The government J alert: evacuate inside the building or underground." The alert was then corrected.

The hook of the song alludes to a post-apocalyptic setting, where Justin (maybe representing the elite) has all of the "supplies" necessary to survive.

> 'Cause I'll be the light when you can't see
> I'll be the wood when you need heat
> I'll be the generator, turn me on when you need electricity
> Some shit's 'bout to go down, I'll be the one with the level head
> The world could end now
> Baby, we'll be living in The Walking Dead

**The video ends with a little boy talking directly to the viewers. And he's pretty angry.**

> "Just leave. Die already. You're still asleep! Wake up! Just leave. We good."

Why is the music video telling viewers to "die already"?

## HYPOCRISY

*Supplies* is very similar to a music video analyzed last year: Katy Perry's *Chained to the Rhythm*. In both videos, the singers are depicted as "revolutionaries" who are "woke" and who stand up against the powers that be. However, in both cases, the "revolution" is actually 100% in line with the world

elite's agenda. *Supplies* and *Chained to the Rhythm* are part of the new "sanctimonious Hollywood" trend where constant virtue-signaling somehow gives celebrities the right to define what should people think and believe in.

However, there's a lot of hypocrisy going on. In my article Katy Perry's "Chained to the Rhythm" Sells an Elite-Friendly "Revolution", I highlight the various ways Perry's real-life actions contradict her music video moralizing. In her very next video, Katy was back at pushing elite-sponsored degeneracy. Indeed, *Bon Appétit* was about her being prepped like a piece of meat for an elite cannibalistic ritual while she's singing about her being banged by a bunch of guys. So woke.

In *Supplies*, Justin Timberlake appears to strongly support the #metoo movement. However, less than two years ago, Timberlake worked with Woody Allen, claiming it was a "dream come true", despite the fact that Allen's has long been accused by his adoptive daughter of sexually assaulting her.

Dylan Farrow even called out Timberlake on this hypocrisy:

> "I struggle with how a powerful force like Justin Timberlake can claim to be in awe of the strength of women and stand with them at this #MeToo moment and then in the next breath say that working with Woody Allen is a 'dream come true."
> – Business Insider, Dylan Farrow calls out Justin Timberlake for saying working with Woody Allen was a 'dream come true' then claiming to support victims of Hollywood sexual misconduct

Yes, Woody Allen is accused of sexual abuse by his own adoptive daughter. Also, Woody Allen is actually MARRIED to another adoptive daughter: Soon-Yi Previn. So woke.

*Supplies* also deals with race. But the hypocrisy is even stronger there. Some of the symbolism is clearly "pro-Black". However, not unlike elsewhere in mass media, the new "pro-

Black" is not about bettering the lives of Black people: It is about fomenting hatred and division.

While many get their education from Hollywood celebrities while eating Tide Pods, actual History is being forgotten. The elite that's currently pandering to Black people is the same elite that's been oppressing Black people for decades. Who allowed crack to enter Black neighborhoods, turning droves of people into zombies? Who allowed the killing of so many Black leaders? Who allowed police brutality on innocent Black people? The answer: Those who are truly in power, no matter who's President. These things happened when Republicans and Democrats were in power. These things happened while Barak Obama was in power. It doesn't matter. They do not actually believe that "Black Lives Matter". No lives matter … except theirs.

## IN CONCLUSION

*Supplies* is the elite communicating to the masses using extremely manipulative techniques and classic double-speech. Through the use of virtue signaling, the video panders to the idealistic tendencies of young people. However, what are the actual values being promoted? Anger, hatred, and division between races, sexes, and political affiliations. The more the masses are divided, the more the elite can control each group efficiently. Divide and conquer is the oldest trick in the book.

There's a great reversal going on here. The Illuminati (aka the world elite) is portraying the acceptance of its agenda as "fighting the Illuminati". Mass media is in full force, using all of its resources to frame what's happening in a specific narrative. Why? Because we are in a pivotal place in history.

The elite's motto is *Ordo Ab Chao*: Order Out of Chaos. We are living in chaotic, confusing times and Trump and is a

perfect agent of chaos. The response to him, and all of the issues highlighted above – the agenda – will be Order. And when “order out of chaos” is a reality people will actually bow down to the Illuminati pyramid.

# THE OCCULT MEANING OF IGGY AZALEA'S "SAVIOR" : A WEDDING WITH THE DARK SIDE

**Taking place inside a church, *Savior* features Iggy Azalea yearning for some kind of salvation. However, the symbolism of the video implies that the "savior" is Satan himself.**

Iggy Azalea is one of those artists that appears to be universally hated, yet that keeps popping up everywhere in mass media. She's been accused of "co-opting black culture", of manufacturing a fake Southern US accent, of getting buttock implants to appeal to her target audience, of saying "racially insensitive remarks" and, finally, of making music that is not very good. But she's there, still a celebrity, and still releasing music. She constantly performs in award shows, is featured in magazines, and her music gets lots of media exposure. Why is that?

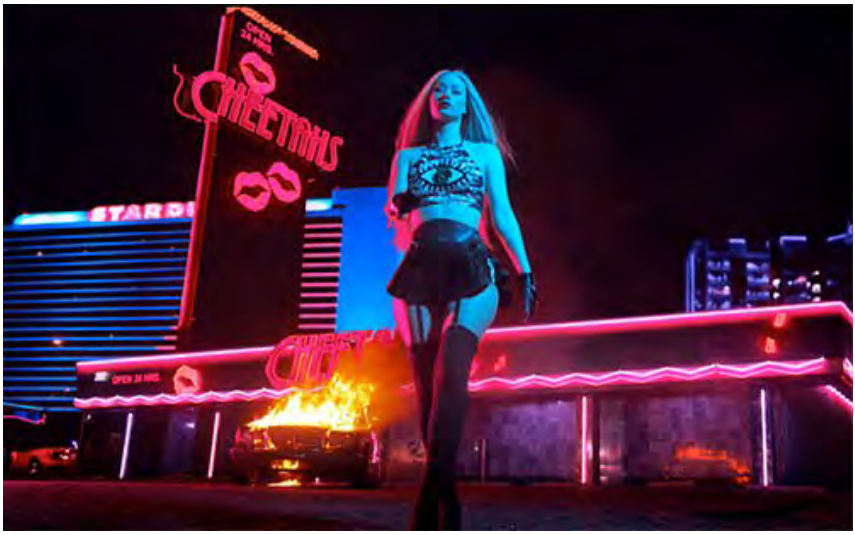
Well, *Savior* says it all. In fact, the symbolism of her entire career says it all. Azalea has always been a "good puppet" and has always fully embraced the elite's agenda in her act. That allows her to have some sweet spotlight time. But for how long? And at what cost? *Savior* says it all.

## SAVING HER CAREER

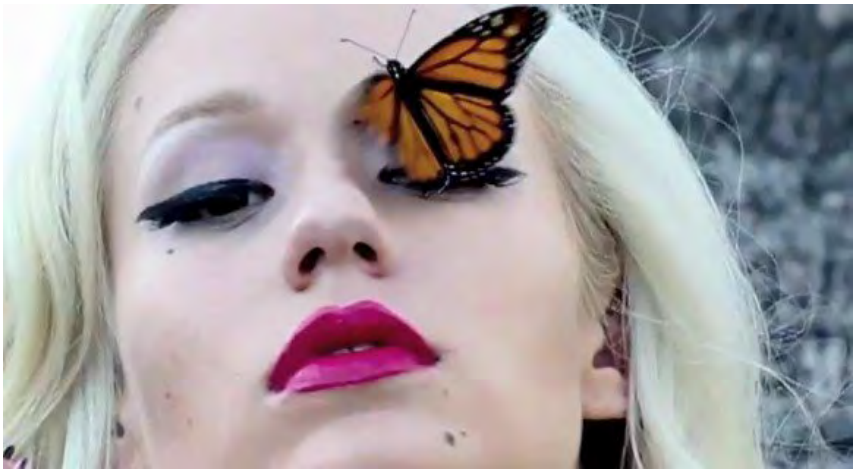
Born in Sydney, Australia, Iggy Azalea moved to the United States at age 16. After signing with Interscope records, the elite symbolism quickly followed.

**A promo pic early in her career. Hiding one eye using a butterfly: Pure MK symbolism.**

Iggy then moved to other major labels but the symbolism always followed her.




**The 2013 video "Change Your Life" is full-on of Beta-Kitten symbolism. Here, she's walking away from a strip club called Cheetah (a reference to Kitten programming) while wearing an all-seeing eye top.**



**If Chandler was here, he would say: "Could this BE more Monarch programming"?**

**Iggy's performance at the 2014 American Music Awards featured a logo that was all about Sex Kitten Programming. The cat has a thunderbolt (representing electroshock torture) splitting its head in half (representing the fracturing of the psyche of MK slaves). The word "power" here is rather ironic as MK slaves are utterly powerless.**

In 2018, Iggy's career needs a savior. However, "being saved" in the music industry means submitting to a very dark force. The video *Savior* depicts this process in a clear, symbolic manner.

## SAVIOR

The video of *Savior* follows a narrative that has been outlined countless times on this site: "Good girl gone bad." Used on the biggest pop stars such as Britney Spears, Rihanna, Christina Aguilera and many others, this narrative is a constant in the music industry. Using powerful archetypal symbolism, these videos visually depict a path from purity and innocence to darkness and desecration. To portray this, the same symbolism and the same color code is re-used, time and time again, from one video to another, regardless of the artist chosen, to re-enact this visual ritual drama.

In *Savior*, things are explicitly spiritual. The entire video takes place inside a church and plays on the inversion of Christian symbols – turning the video into a PG-13 version of a  satanic black mass.

The song in itself is about Iggy looking for a savior to get her life back on track. And, according to social media posts, that savior is herself. But there is more going on there.

> I feel like God playin' tricks on me, got a fix on me
> Feel the weight of the world like I got a brick on me
> Had a dance with the devil and he got a grip on me
> I'm just tryna get to heaven, hope you got a ticket for me, huh

As usual, the video adds another layer of interpretation to the song. If Iggy's savior is herself, why is she inside a church where Christians call Jesus Christ the Savior? Symbolism never lies.

The video begins in classic "good girl gone bad" fashion: Portraying the artist as a pure, virginal, untainted girl before the ritual.

**Iggy sits on a bed wearing a white dress representing purity and virginity.**

Why is there a bed inside this church and why is Iggy laying

on it? Is this where Iggy's unholy marriage will be consummated? Inside the church? That's the kind of stuff they do in satanic black masses.

Then the wedding ceremony begins.

**Iggy walks down the aisle towards her new mate.**

Midway through her ceremonial walk, everything changes and things become extremely symbolic.

**Iggy's dress has turned black – representing her switching to the "dark side". Like most brides, she's holding a flower bouquet. However, it is on fire. It is all about reversal.**

Throughout the video, most of the religious symbols are

surrounded by neon lights. The same neon crosses were also seen on The Weeknd's *Starboy* and Kesha's *Praying* – which both have profound occult messages. What do the neon lights symbolize?

According to an Iggy Twitter post, the video takes place in a "neon-Cathedral" and portrays a "neo-futuristic religion". What religion is that? A cleverly disguised, extremely deceptive form of satanism?

Neon lights are usually associated with urban sleaze and decadence: Shady businesses, gambling, strip clubs and so forth. Funny how the neon capital of the world, Las Vegas, is dubbed "sin city".

In the video, symbols associated with the realm of the holy and spiritual (crosses, halos) are surrounded by these man-made, electric devices associated with depravity. In short, neon lights desecrate these symbols. Last year, I analyzed a movie entitled *The Neon Demon* and it was all about the occult elite's rituals in the fashion world. The elite appears to love the symbolism associated with neon lights and the movie's name says it all.

**A mysterious hooded figure waits for Iggy to walk down the aisle. The "bridesmaids" are veiled and wear neon halos. Do neon halos represent the exact opposite of actual halos?**

**When Iggy removes the hood, she realizes that there's nobody under it.**

The above scene is extremely significant. It implies that Iggy's wedding is a not with a human – but with an ethereal entity. And, considering all of this reverse symbolism inside the church, one can conclude that this wedding is with Satan. While that might sound ridiculous to some, forced weddings with Satan (or the Anti-Christ) is an actual trauma-inducing ritual used in Monarch programming. In other words, it is

something that they actually do. As usual, they are trying to make it look cool using a pop star.

**Some people appear to be "seeing the light". Who are they praising?**

**The video contains a product placement of something called Monster. The name only adds to the unholiness of the video.**

Then Iggy partakes into another symbolic religious rite.

**Iggy is baptized by a black-hooded person. Her spiritual conversion is complete.**

Then, we see who's the mysterious figure performing the baptism.

**It was Iggy. She performed the baptism on herself. One eye is strategically hidden by the cloak indicating a puppet of the occult elite.**

Therefore, after getting married to a spiritual entity wearing a black cloak, she now wears a black cloak. She has internalized the spiritual transformation – she's turned to the dark side.

**The video ends with Iggy's "praying hands" covered in leather gloves. The hands are somewhat awkwardly spread apart – almost forming a pyramid.**

## IN CONCLUSION

*Savior* begins with Iggy Azalea wearing a white dress, then switches to a black one, complete with a burning bouquet and neon halo. She's yet another artist who starred in a video dedicated to the "good girl gone bad" narrative. Every few months, a major pop star has to release this kind of video and it needs to be viewed millions of times by young people worldwide.

Why is this theme so recurrent? Because it discloses the occult elite's favorite obsession: To taint and desecrate youth, purity, and innocence. On a wider scale, the elite is looking to shift the entire world to the dark side and, through mass media, it is succeeding at getting people to obsess over everything that is depraved, debased, and evil. A growing number of people are seeing through this crap and are rejecting it, which causes mass media to be increasingly bold, blatant and desperate. The world needs a savior alright … but it is not going to be Iggy Azalea.

## "FRAMED": EMINEM BECOMES A MIND-CONTROLLED SERIAL KILLER

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**In the gruesome video *Framed*, Eminem plays the role of a serial killer with multiple personalities … who wonders how Ivanka Trump ended up in the trunk of his car. We'll look at the dark symbolism of *Framed*.**

Eminem has never been a stranger to violent and controversial lyrics. His shocking lyrics were always part of his act and a reason why he became a household name. While he often indulged in the themes of sex, drugs, and violence in his songs (mainly through his alter-ego Slim Shady), he used to do so with a humorous, nearly cartoonish twist. However, after nearly 20 years in the entertainment business, the controversial nature of Eminem's work has taken a dark, bizarre turn.

In 2018, Eminem is 45 years old. He's still rapping and he's still looking to "shock and awe" through controversial rhymes delivered with great precision. However, in today's music industry, one cannot get media coverage without fully complying with the occult elite's agenda. *Framed* is just this: Eminem being "controversial" while fully complying with the elite's MKULTRA agenda.

**This promo pic from 2013 = Eminem fully complying with the elite's symbolism and agenda. One-eye hidden and devil horns.**

**This magazine cover from 2018 = Eminem still doing what he needs to do to release albums.**

*Framed* is all about the elite's promotion of death, murder, mind control, and dark occult forces. In order to fully understand *Framed*, one must look at a song he released nearly 10 years before it: *3 A.M.*

## 3 A.M.

In 2009, after a 4-year hiatus due to addiction to pills, writer's block, and multiple hospitalizations, Eminem released the highly anticipated album *Relapse*. To promote the album, Interscope Records created a fictional rehabilitation center called Popsomp Hills, complete with a website and a phone number.

**The pic used for Popsomp Hills.**

In one of the promo videos about Popsomp Hills, the resident doctor, Dr. Ballsack, describes his methods, surrounded with all kinds of items relating to trauma, torture, and mind control, all while supernatural forces appear to be interfering with the broadcast.

**Dr. Ballsack is surrounded by pills, surgical instruments and a limbless mannequin with weird stuff hooked up to it.**

Needless to say, this rehab center does not seem to do Eminem good. Popsomp Hills sounds strangely like "pop some pills" – which is exactly what he shouldn't do there. It is during his stay at Popsomp Hills that Eminem becomes a serial killer animated with what looks like pure evil. Is Popsomp Hills actually a mind-control center? Was Eminem actually programmed there?

Well, the video *3 A.M.* says it all. The song is about Eminem blacking out and killing people – as if a separate alter-persona was doing it.

> It's 3 a.m. in the mornin'
> Put my key in the door, and
> Bodies layin' all over the floorin'
> I don't remember how they got there
> But I guess I must've killed 'em, killed 'em

In the video, Eminem walks around the rehab center – completely out of it – and murders everybody there.

**In this scene, he sits next to a mannequin – a classic mind control symbol representing a programmed alter persona.**

As the title of the song clearly implies, this alter-persona is controlled by diabolical forces. Indeed, for centuries, 3 A.M. has been known to be the "Witching Hour".

> In folklore, the witching hour or devil's hour is a time of night associated with supernatural events. Creatures such as witches, demons and ghosts are thought to appear and to be at their most powerful. Black magic is thought to be most effective at this time. In the Western Christian tradition, the hour between 3 and 4 a.m. was considered a period of peak supernatural activity, due to the absence of prayers in the canonical hours during this period.
> – Wikipedia, Witching Hour

To emphasize the satanic nature of 3 A.M., the song ends with Eminem whispering the words "evil rise" several times in an incantatory manner. An important element of Monarch programming involves satanic rituals, demon assignments, and other dark, occult and traumatizing things.

Through all of these clues, it becomes clear that Popsomp Hills is actually a mind control facility where Eminem has been programmed to kill.

The fact that the mind control facility is disguised as a rehabilitation center is also significant. As I stated years ago (notably about Lindsay Lohan), celebrities going to "rehab" is often code for going for reprogramming. And programming involves drugs, trauma, torture, and some sick, twisted, satanic stuff.

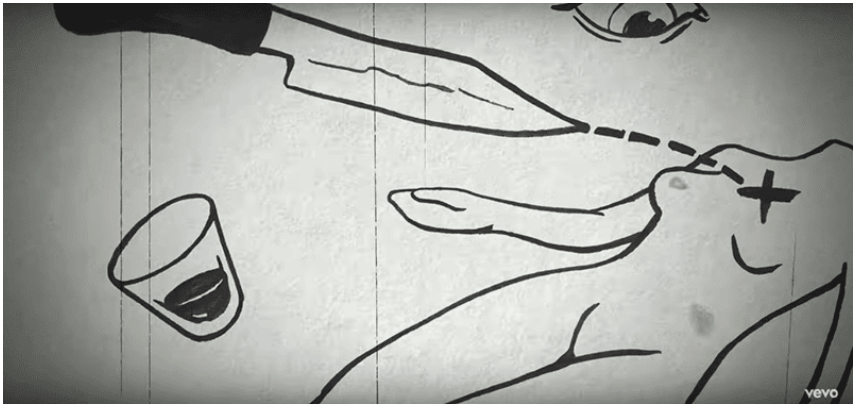
Nearly 10 years later, Eminem releases *Framed,* which continues where *3 A.M.* left off and further the confirms the concept of occult mind control.

## FRAMED

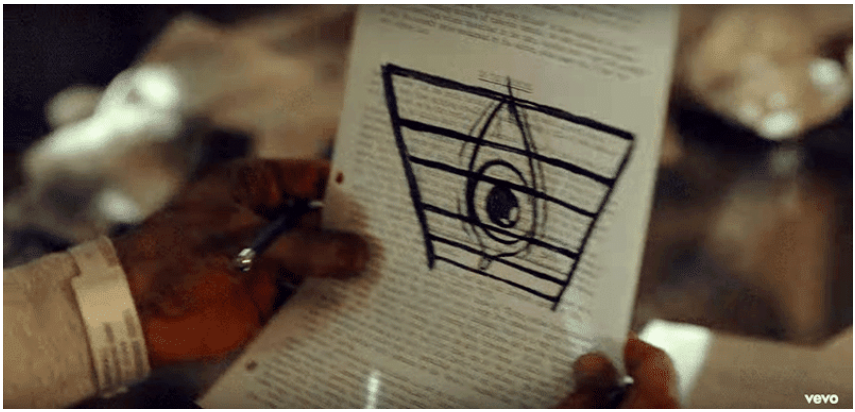
At the beginning of the video, a newscaster explains that Eminem escaped Popsomp Hills and is barricaded inside a house. There, Eminem hangs around corpses and dismembered body parts.

**As seen in previous articles death, murder, torture, and mind control need to be in videos right now.**

Other than playing around with body parts, Eminem draws feverishly creepy and violent images.




**This drawing shows where Eminem stabbed a headless woman as a single eye watches on. There's lots of single eyes in the video – symbol of occult elite control.**




**One eye behind bars.**

**This image pops up several times during the video. It's Eminem with devil horns with a woman's legs instead of eyes. Pure MK imagery where the slave cannot see for himself – his vision is replaced with the handler's programming.**

The fact that Eminem draws lots of images is significant. Victims of trauma-based mind control have a propensity for drawing extremely vivid and symbolic images as if it was the only way of externalizing what happened in their psyche. The painfully vivid paintings of Kim Noble – a survivor of Monarch mind control with 13 alter personas – is a perfect example.

Like Noble, Eminem has several personas. During the first verse, he raps:

> Three personalities burstin' out of me, please beware

Throughout his career, Eminem embodied three personalities: Eminem (the rapper), Slim Shady (the shady alter ego) and Marshall Mathers (the real person). In recent years, Eminem explained that the line between his egos was starting to blur. One thing is for sure, in *Framed*, Eminem has no control over his personalities. He can't even remember what one alter does when triggered.

**Eminem's three personas move maniacally around bloody corpses.**

In the second verse, Eminem describes some of the murders he committed.

> Woke up, it was dawn, musta knew somethin' was wrong
> Think I'm becomin' a monster 'cause of the drugs that I'm on
> Donald Duck's on, there's a Tonka Truck in the yard
> But dog, how the fuck is Ivanka Trump in the trunk of my car?

**This drawing represents Ivanka Trump in Eminem's car while Donald Duck appears to be stabbing her.**

Another rhyme is about a toddler:

> Another dismembered toddler discovered this winter probably
> 'Cause the disassembled body
> Was covered up in the snow since the month of November oddly

**Here, a knife slashes an adult's throat while also dismembering a toddler.**

Midway through the video, a newscaster interviews detective Shelter.

**The detective takes his watch out of his pocket, sees that it is 2:45 AM, and says that he has to go.**

Detective Shelter enters the house and sits Eminem down.

**As the detective yells at him, Eminem hallucinates horned heads and other creepy things.**

At exactly 3 o'clock, the detective takes out his pocket watch and uses it to hypnotize Eminem.

**Juxtaposed to this scene, the detective wears a lab coat.**

**We then see Eminem back at Popsomp Hills, sitting in a wheelchair, being hypnotized by the "detective".**

As Eminem is hypnotized, the detective is revealed to be Eminem's "doctor". The fact that the doctor or mind-control handler is also the detective assigned to the murder cases hints to a rather high-level conspiracy. Shelter programmed Eminem's alter to murder people in a sadistic, yet ritualistic matter. When the job was done, he took back control of Eminem through hypnosis. Or did this all happen in Eminem's head?

**The handler sticks a needle in Eminem's arm. MK slaves are heavily drugged during programming.**

At the end of the video, Eminem is wheeled out of the room, heavily sedated. Yet another pop start depicted as a powerless, mind-controlled slave.

## IN CONCLUSION

The music industry has changed since Eminem began in 1998. While his violent and controversial lyrics were once portrayed as the product of a clever yet rebellious spirit, the "controversy" of *Framed* is perfectly in line with the elite's agenda. Death, murder, dehumanization, mind control, satanism: It is all there … not unlike Lil Uzi Vert's video about death, blood, pills, and satanism … not unlike Rihanna's blood and torture video … not unlike a bunch of other videos. There is nothing rebellious about *Framed* – it is exactly what they want Eminem's fans to be exposed to.

And, like the videos of countless other pop stars, Eminem is depicted as a confused and powerless pawn in the hands of powerful people. How many actual people were programmed and "framed" to kill for the elite? More than you think.

# ARIANA GRANDE'S "NO TEARS LEFT TO CRY": BLATANT MONARCH MIND CONTROL SYMBOLISM

**Ariana Grande's *No Tears Left to Cry* takes place in a dizzying world where nothing makes sense. It is a twisted tribute to the elite's sickest practice: Monarch Mind Control.**

Ariana Grande began her career as Cat Valentine in the Nickelodeon show *Victorious* and she quickly became an idol to millions of children. Once she "graduated" to her solo singing career, it did not take long before her fans were introduced to intense sexualization and elite symbolism. That is how the industry works, over and over again.

*No Tears Left to Cry* is the first single released by Ariana Grande since the Manchester terror attack, which took place immediately after her concert on May 22, 2017. On this day, the world of senseless terror violently clashed with the world of teen entertainment.

**The Manchester Terror attack happened during the ominously titled "Dangerous Woman" Tour.**

A week after the attack, Ariana Grande headlined the Manchester One concert, which also featured other children's favorite performers such as Katy Perry and Justin Bieber. As I stated in my article Manchester Terror Attack: Rallying the Youth Around the Occult Elite, this entire event reeked of MK symbolism.

**Nearly all of the artists who performed at the Manchester One show have been featured on this site for their Illuminati symbolism.**

Now, one year after the attack, Ariana Grande has released *No Tears Left to Cry*. As if to confirm everything above, the video is replete with obvious MK symbolism. Let's look at it.

## NO TEARS LEFT TO CRY

The song refers to the aftermath of a sad and traumatic event, one that was so hard that there are "no tears left to cry". While there's most likely a reference to the Manchester bombing in there, the video adds a deeper level of interpretation. Indeed, through clear symbolism, Grande

plays the role of an MK slave that is lost and trapped in a dissociative state to escape trauma. The song begins with these words:

> "Right now, I'm in a state of mind
> I wanna be in, like, all the time
> Ain't got no tears left to cry"

The goal of Monarch programming is to cause trauma so intense that it forces the slave to dissociate from reality as a defense mechanism. During this state, the handler can "shape" the inner-world of the slave and even change the "rules" of this world when need be.

There is a reason why the movies *Alice in Wonderland*, *The Wizard of Oz* and *Labyrinth* are used as MK programming tools: They're all based on the same structure. Each movie features a young girl that is swept away into a fantasy world where anything can happen, where nothing makes sense and where anything can morph and change at any moment. This describes the mental state of dissociation as their handler controls their internal world. (For more information on Monarch Programming, read this article).

The video of *No Tears Left to Cry* is a symbolic representation of this state from the point of view of the slave who must navigate in an inner-world created by her handler.

Right from the beginning, we get the sense that the video takes place in a world that is completely imaginary. It is also very dizzying and disorienting (some YouTube comments advise against watching this video while drunk).

**In the intro, everything spins around in a world where there is no top or bottom.**

Throughout the video, the camera rotates to reveal that Ariana is sitting or standing on a wall that turns into a ceiling. In this world, there is no gravity and the basic rules of physics do not apply – it is all a construction of the mind.

**Ariana is not on the floor. Also, if physics applied, her hair should be pointing towards the ground. But it is all make-believe.**

Then Ariana falls through a wall and ends up in another place.

**In a world that is completely created by the handler, walls and barriers can be broken at any time.**

**Arianna finds herself trapped and suspended in a surreal room – an apt way of visually depicting the state of dissociation.**

Even if Ariana wanted to “end it all”, she would not be able to do it. She is not in control of her body or of the inner-world she navigates in.

**When Ariana lets herself fall into the void, the camera rotates and she lands on her feet. Can't escape this world.**

The video then takes a bizarre turn and goes into unmistakable, full-on Monarch symbolism.

**Ariana sits on the ceiling of a room, representing, again, her dissociative state.**

Hanging Monarch slaves upside down is an actual technique used during programming.

> "Simply hanging a person upside down for one or two hours will begin to play tricks on the mind. The mind will begin to dissociate, and will begin to reverse the primordial brain functions such as pain is pleasure. The person's mind rearranges. This is often done with Beta alters or Beta models to

> get them to think that the pain of sadistic rape is a pleasure."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Then things become blatant.

**Ariana literally removes her face.**

The goal of Monarch programming is to program alter-personas that the handler can trigger at will. This scene represents Ariana switching alter-personas.

**In front of Ariana are masks representing alter-personas.**

The scene above also contains several objects referring to Monarch programming such as puzzle pieces (representing the fractioning of the core personality), single eyes

(Illuminati one-eye sign) and mazes (representing the internal programming map). One of the mazes is drawn on black paper and is reminiscent of some of the works by the painter Kim Noble – a mind control survivor who has 13 alter personas.

**Kim Noble produced a series of paintings on black canvas that symbolically outline the occult and traumatic process of Monarch programming. The art style is similar to the maze in the video.**

Odd fact: In the behind the scenes video, Ariana describes the process of creating the mask used in the video as the "most traumatizing thing she ever did". Interesting choice of words, considering the fact that the video is secretly about trauma-based mind control.

**This scene with multiple Arianas emphasizes the concept of multiple personas.**

The video ends with the first appearance of a sky – hinting that things might get better. However, we find out that Ariana is sitting on a wall, hinting that she is still dissociated.

**On the right, a bee flies away. One of the symbols representing Manchester is the worker bee.**

## MAKING IT MORE OBVIOUS

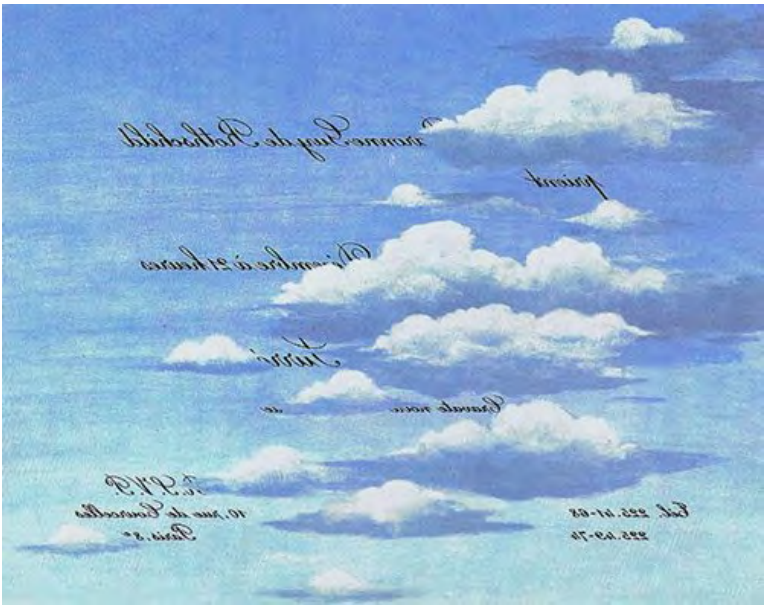
*No Tears Left to Cry* was pushed by a marketing campaign based on everything being upside down.

**Everything on Ariana's website is upside down.**

Once again, this refers to the "hanging upside down" dissociation method described above.

**This mural promoting Ariana's performance at the Billboard Awards features reversed and upside down text on a background of clouds.**

The mural is strikingly similar to this peculiar thing:



**This is an invitation to a super-elite masked ball organized by Marie-Hélène de Rothschild on 12/12/1972. The text was in reverse and a mirror was required to read the invitation (pseudo-satanic stuff). In my article Revealing Pictures from the 1972 Illuminati Ball, I posted rare pics of the event: The entire thing was an elite, MK-themed, cannibalistic ritual. Was the Ariana Grande mural a reference to this event?**

When Ariana performed the song on the Tonight Show, the set was pure MK imagery.

**Ariana performs on a set made to look like an MC Escher drawing.**

**“Convex and Concave” by MC Escher.**

The mind-bending works of Escher are used in actual MK programming.

> “The artwork of the European artist M.C. Escher is exceptionally well suited for programming purposes. For instance, in his 1947

> drawing "Another World", the rear plane in the center serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling in regards to the view up towards the starry sky. Reversals, mirror images, illusion, and many other qualities appear in Escher's artwork which make all 76 or more of his major works excellent for programming."
> – Ibid.

Escher's work is also an intricate part of the movie Labyrinth – which is all about Monarch programming.

## IN CONCLUSION

Although *No Tears Left to Cry* is widely interpreted as an "uplifting anthem", there is much more going on there. And it is not very uplifting. The song, the video and the marketing campaign surrounding it are fully drenched in the occult elite's symbolism as it portrays the singer as a mind-control slave who has dissociated from reality.

The fact that this kind of blatant imagery was used in a video that is supposedly about "picking it up" after the Manchester bombing is telling. Although it might not be obvious at first, the worlds of terror and entertainment both deal in the murky waters of mind control. Indeed, those who carry out terror attacks are often the products of mind control (Delta programming) while the entertainment industry is full of MK slaves (Beta programming). For the elite, both worlds have the same purpose: To control the ambient culture, to dictate a specific narrative and to direct our collective attention towards specific acts, events, and symbols.

The same way Ariana attempts to navigate a world where nothing makes sense, the elite uses media to confuse and disorient the masses, having them look up to industry slaves to "uplift" them after traumatic events. It is time to wake up and step out of this Escher painting.

# THE DISTURBING HIDDEN MEANING OF CHRISTINA AGUILERA'S "FALL IN LINE"

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**_Fall in Line_ is a duet starring two ex-Disney stars: Christina Aguilera and Demi Lovato. Although the song appears to be about "empowerment", the video tells a totally different story: They are both still slaves of an oppressive industry.**

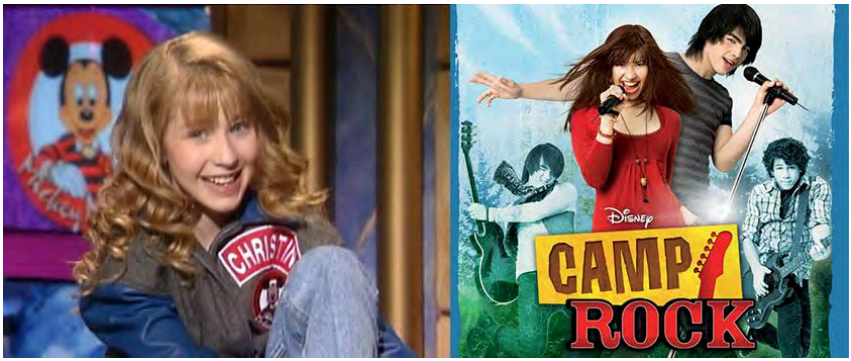
The trend of 2018 is strong: It is all about being angry and moralistic. In order to be deemed relevant, entertainers need to engage in intense virtue signaling and pose as a martyr for some kind of cause. Of course, mass media does not allow just any message to be championed by pop stars. The message they promote is carefully calculated and is marketed in a specific way in order to generate a specific reaction.

And, the entertainment industry being what it is, the messages pushed by stars are often deceptive and manipulative. Indeed, as highlighted in my recent articles about Katy Perry, Justin Timberlake or Kesha, the symbolism found in these artists' videos often convey dark and disturbing messages that negate any kind of so-called "empowerment". In case you didn't know, they don't actually want you to be "empowered". They're tricking you into believing that being empowered means being angry, hateful and under elite control.

Christina Aguilera's *Fall in Line* is yet another example of this sad trend. While the song appears to be about #metoo and female empowerment, the video tells another story. Through symbolic scenes, the video reveals the true inner-workings

of the entertainment industry and the true state of stars like Christina Aguilera. No, they're not "empowered", they're the exact opposite.

Both Christina Aguilera and Demi Lovato were recruited as children by Disney. Since then, they've been under tight industry control.




**Left: Young Christina Aguilera on the Mickey Mouse Club TV show. Right: Demi Lovato. star of the Disney movie Camp Rock.**

After "graduating" to a solo singing career, heavy sexualization ensued. Both singers became a face of the omnipresent Monarch programming/Sex Kitten agenda (for more info, read this article first).

**In the 2010 video for "Not Myself Tonight", Christina is an actual sex kitten. To top it off, the video ends with an orgy inside a church (read my article about that video here).**

After selling these stars as sex objects for a few years, the same record companies are now marketing them as "outspoken feminists" because now is the time to cash in on the whole #metoo movement. However, the video tells the dark truth about the industry: It does not care about any of this. In fact, it is about the exact opposite of empowerment: Enslavement.

The title of the song is basically an order to both celebrities and the masses in general: "Fall in Line" and don't go against the grain. There is no actual "liberation" going on here. The song simply pushes the "divide and conquer" agenda (in this case, division between sexes) under a heavy layer of MK symbolism.

The video begins with young versions of Christina and Demi playing outside.

**Youth and innocence.**

Then, evil men appear out of nowhere.

**Masked men in futuristic uniforms take the girls away.**

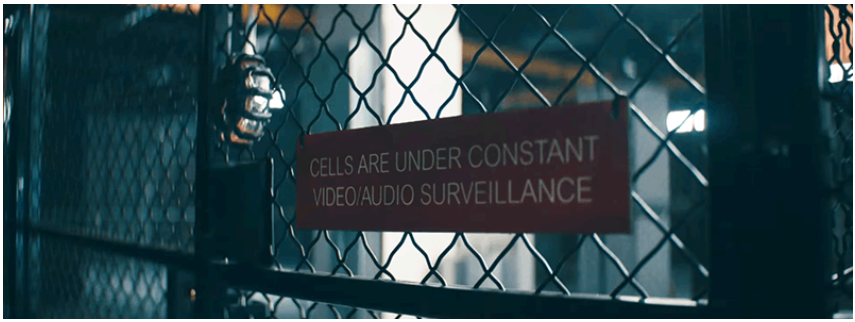
**Then, we see Christina laying inside a cell. She's been under "their" control the entire time.**

### Clearly MK Slave

Right from the start, the video discloses that it is about the grim world of Monarch programming, where children are abducted and forced to live in a "secret location" as slaves. Considering the fact that both Christina and Demi both grew up as Disney (aka MK-slave factory) child stars, this is all rather accurate.

Various shots show the singers imprisoned in an "underground" facility where they are tightly monitored.

**Christina sits in a cell. However, this is not a regular prison cell used for criminals. This is an MK facility.**




**MK slaves are indeed under constant video/audio surveillance.**

**Agents have in hand extensive bio-medical data about each inmate.**

### Entertainment Industry

When the song begins, Christina is held by two masked men – the MK handlers.

**The men force Christina to stick her behind out, alluding to sexual abuse.**

**One of the men hands Christina a mic.**

**Christina stars singing Fall in Line as cameras film her.**

The scene above is quite clear: The handlers actually want Christina to sing the song that is, supposedly, about being free. Christina's verse goes like this:

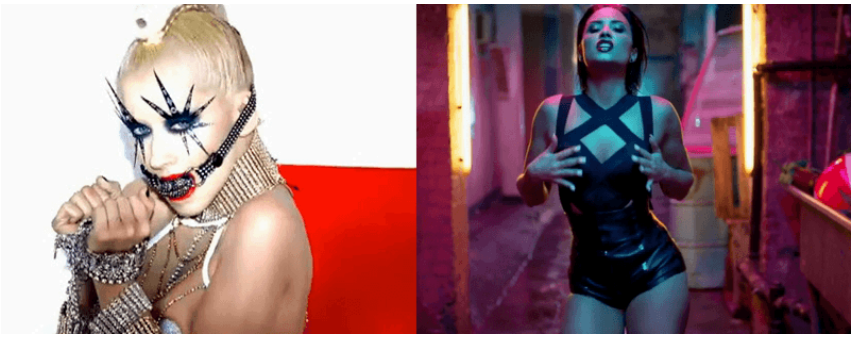
> “Little girls, listen closely
> ‘Cause no one told me
> But you deserve to know
> That in this world, you are not beholden
> You do not owe them
> Your body and your soul”

Who is the “them” she’s talking about? The industry that owns her? One thing is for sure, “they” do actually own her body and her soul. The video is quite clear about this.

Demi Lovato’s verse is also somewhat perplexing.

> “Show some skin, make him want you
> ‘Cause God forbid you
> Know your own way home
> And ask yourself why it matters
> Who it flatters
> You’re more than flesh and bones”

While the message of the verse appears to be positive, everything about the video and the singers’ history are in direct contradiction with this message.



**The careers of both singers heavily relied on sex (sometimes to an extreme extent).**

Even in the *Fall in Line* video itself, both singers are dressed in sexy, revealing garments. There’s a bizarre, perverted angle to the abuse shown on screen that is reminiscent of

submission/domination sexual fantasies. In short, there's a whole lot of hypocrisy going on in a song that tells young girls that they're "more than flesh and bones". In a classic mass media move of deception, the singer's words do not match what happens on screen. Or in real life.

**On June 4th, Demi Lovato posted on Twitter a "prank" she did on her bodyguard where she hired an escort to grab his crotch (hahahahaha). She got called out immediately because her "prank" was actually sexual assault. The tweet was promptly deleted.**

**That's not the kind of headline you want to see a few days after releasing a song calling out abusive men.**

During the song, a masculine voice repeats some irritating things.

> “One, two, three
> Right, two, three
> Shut your mouth (oh)
> Stick your ass out for me
> March, two, three
> One, two, three
> Who told you you’re allowed to think?”

This voice is said to represent the oppressive male figure the girls are fighting against. However, once again, there is something perverted about this entire bit. Indeed, its catchy repetitive nature causes the brain to, unconsciously, internalize these direct orders. Where do we draw the line between denouncing something and unhealthy obsessing over it? Do we need to dance to the sound of a men being verbally abusive? Isn’t that the opposite of what we would want to actually achieve? More hypocrisy.

**Liberation?**

Later in the video, a masked man enters Christina’s cell and attempts to abuse her.

**The handler forcibly spreads Christina’s legs, indicating that he’s about to rape her. Sexual abuse is routinely used in Monarch mind control.**

However, Christina manages to free herself and kicks the guy’s butt. Then, she frees Demi and they both find a way to escape. But do they really escape?

**After all of these years stuck inside this super-secure prison, the girls escape through this conveniently opened trap-door. Weird.**

**The door leads to the same exact field where the girls were playing in while they were young. Also weird.**

The video is telling us that the massive MK facility was situated right under where the girls were playing. That's quite a coincidence… unless none of this is actually real and it is all happening in the girl's heads. The subtle symbolism of the final scene says it all.

As you can see in this gif, there are lots of monarch butterflies flying around Christina and Demi at the end of the video, representing them still being under mind control. There is a reason why the “escape” was so easy and convenient: It did not really happen. There’s also a disturbing underlying implication to this: Christina was probably actually abused and the end of the video is her being dissociated.

So, nobody has been “liberated” from anything. Christina and Demi performed the song their handlers wanted them to sing for the cameras while remaining under mind control.

## BILLBOARD AWARDS

As it is often the case with singles by major industry pawns, *Fall in Line* was promoted with a symbolic awards show performance.

**Christina and Demi perform surrounded by uniformed men, giving the setting a heavy police-state atmosphere. After singing her verse, Christina is carried about by two men. Pure industry slavery.**

**Later, a white circle and a black circle merge together. Duality and the union of opposites is pure occult elite symbolism.**

**The merging circles create something resembling a solar eclipse. In occult terms, it creates a "black sun" an occult symbol with deep significance. Notice that the men are actually "praising" the women.**

Is this all truly about #metoo? Or the occult elite celebrating its control? As usual?

## IN CONCLUSION

At face value, *Fall in Line* is an "uplifting" video. Oppressed by evil, aggressive men, Christina Aguilera and Demi Lovato

free themselves to then reunite as sisters in the same magical field they used to play in as children.

However, this simplistic interpretation ignores important symbols peppered throughout the video. The sad truth is, both Christina and Demi are still owned by major labels. The MK agenda that has been prevailing for years is going stronger than ever today. The only difference is that “they” found a way to disguise their disturbing symbolism in a deceptive cloth of “empowerment”.

The video depicts the MK system in surprisingly accurate detail, even portraying the singers being abducted as children and being sexually abused. Then, they are forced to sing *Fall in Line* for of the cameras. After a fantasy scene of liberation, the girls find themselves surrounded by monarch butterflies, indicating that they’re still under control.

While some might find this interpretation “reaching”, it actually reflects reality. To believe that these singers are actually rebelling against anything is what is truly “reaching”. If these ex-Disney stars ever went against their handlers and created truly revolutionary music, they would be promptly told: “Who told you you’re allowed to think”.

# THE MEANING OF XXXTENTACTION'S PROPHETIC POSTHUMOUS VIDEO "SAD!"

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**In a posthumous video released ten days after his death, XXXtentaction attends his own funeral and communicates with a mysterious being. Here's the meaning of this symbolic videos.**

The death of XXXtentacion on June 18 – at the young age of 20 – has startled and saddened his millions of fans. Ten days later (and one day after X's funeral), the video for *SAD!* was released and his fans were startled again: The video portrays X attending his own funeral and fighting his own dead body. What is happening here?

The video quickly became #1 YouTube and many of X's fans (who are often very young) are utterly confused. The comments say: "What does this mean?", "How did he know?", "Is he still alive?", etc.

The fact that the video was written and "creative directed" by X himself makes the video even more unsettling. It is as if he had a premonition that his own death was coming.

This entire situation is heavily reminiscent of 2Pac's death.

## LIKE 2PAC

On September 13, 1996, 2Pac died after being shot while sitting inside a BMW (X was also shot while sitting inside a BMW). A few days after his death, the video for *I Ain't Mad at Cha* was released and it stunned the world: The video depicted 2Pac being killed by gunshots and finding him

rapping in heaven. The video was recorded weeks before his actual death.

**In his final video, 2Pac is in heaven with other artists who died young such as Jimi Hendrix and Bob Marley.**

While XXXtentacion did not reach 2Pac's legendary status during his short lifetime, he did share many similarities with the iconic rapper. Indeed, both 2Pac and X had explosive tempers, constant problems with the law, and "beefs" with several other rappers. On the other hand, they also both made it a point to do good deeds and to put out positive messages to the world. This constant duality in their character made them complex human beings whose eventful lives that attracted interest and fascination.

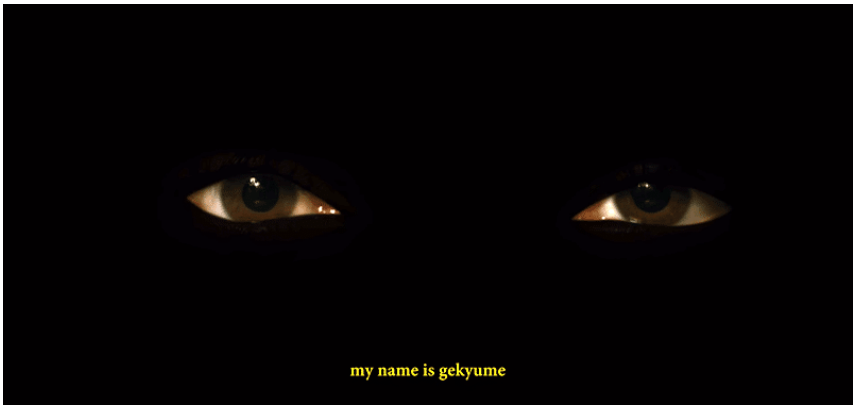
Furthermore, both 2pac and X liked to dwell on spiritual manners and both predicted their impending deaths in their final months. Finally, shortly after the demise of both 2Pac and X, a final prophetic video is released where they appear to be singing from beyond the grave.

X's last video, *SAD!* foretells his death in a chilling matter while depicting the spiritual battle that was raging within him at the time. In my article The Troubled Life and Symbolic Death of XXXtentacion, I explained the dark occult symbolism surrounding X and the bizarre circumstances surrounding his death. The video of *SAD!* gives more insight into the spiritual struggle of X in the weeks leading to his early demise.

Here's a look at the video.

SAD!

The video begins with a mysterious entity introducing itself by the name of "gekyume".




Gekyume is a word that was created by X himself which he defines as:

> "A different state or next universe of thought"

In the video, gekyume is an ethereal being that appears to be from the spiritual world. The fact that it has no voice and that it speaks through subtitles gives the feeling that the conversation is happening on a telepathic level. The entity

proceeds to ask personal questions to the viewers, as if it is looking to get to know and possibly “attach itself” to them.

As gekyume continues to ask questions, X enters a church and walks down the aisle.

**Above X is a blue banner with the words “A reign of blessings”.**

The banner refers to the biblical verse Ezekiel 34:26:

> “And I will make them and the places round about my hill a blessing; and I will cause the shower to come down in his season; there shall be showers of blessing.”

In its biblical context, the verse refers to God liberating the children of Israel from captivity. Theologian Albert Barnes’ commentary on this verse states:

> “The blessings here foretold are especially those of the old covenant. The wilderness (or, pasture-country) and the woods, the places most exposed to beasts and birds of prey, become places of security. Under the new covenant Sion and the hills around are representative of God’s Church; and temporal blessings are typical of the blessings showered down upon Christ’s Church by Him who has vanquished the powers of evil.”

Considering the fact that X portrayed himself as an unabashed satanist (he often wore “Team Satan 666” hats), walking inside a church with biblical references to vanquishing the powers of evil seems out of character.

However, it fits the overall concept of the video: Profound metamorphosis.

**X walks by memorial pictures of himself – an eerie foreshadowing of his own open casket funeral which happened the day before the release of this video.**

**X looks over his own dead body.**

The body inside of the casket wears X's old dualistic half black-half white hairstyle, which he had when he was arrested for abusing his girlfriend in 2016. In the video, this hairstyle represents his old self, which he wants dead forever.

As X looks at his own body, we are transported into an ethereal dimension.

**We are taken to a “dark place” through X’s eye, the “window to the soul”.**

**Inside X’s soul, a mysterious hooded figure stands before him.**

The figure says:

> “here is my demand. you will spread love throughout the world, praise and joy unto my name and change the overall cycle of energy we are digesting. the world is in need of change, humans must learn to love and compromise rather than destroy”

The entity wants X to become a positive figure in the world, in opposition to his troublesome past.

Back in the church, things start to get ugly.

**The corpse grabs X by the throat.**

It turns out X's old self is not dead yet: His troubled past is still there to haunt him and drag him down. The dead body gets out of the casket and the two Xs start fighting, turning the church into a wrestling ring. The new X grabs the old X and slams him to the ground. However, the fight is not over.

**In the dark spirit world, a watch flies by, indicating that time has passed.**

The battle is now taken outside.

**The new X beats the crap out of the old X as people cheer him on.**

This public street battle could represent X's attempts to bring a new positive image and message to his fans. But it is not enough.

Back in the dark place, the hooded figure tells X:

> "they do not understand you, do you not fear? your worst enemy is yourself you seem unbothered. (...) it is your memories that hold you to the person that you were to the amount of light you can become...you must understand the power of your mind"

The figure tells X that his fight with his old self is not a physical one, but a mental and spiritual one.

**Back to reality, X uses the power of his mind to effortlessly beat his old self.**

We are then taken back to the spirit world, but now it has a white background.

**In the spirit world, the new X finally lays the old X to rest … for good.**

**A handwritten note appears next to the old X.**

The bottom part of the note says:

> “People change
> things change and so did I
> As long as the outcome is good for myself and my family
> I am not complaining”

The note appears to confirm that X has successfully changed his ways.

Back in the dark place, the entity says:

> “you have done well at battling yourself. your demon seems to honor your efforts. are you satisfied?”

X then stands up and the screen turns to black.

In this context, the word “demon” is a rather interesting choice. A demon is defined as an “evil spirit or devil thought to possess a person or act as a tormentor”. Who or what exactly is X’s demon?

Did X free himself from his demon’s hold on him through positive change? Or is the hooded entity actually X’s demon? The ending of the video is somewhat open-ended.

## IN CONCLUSION

*Sad!* was “written and creative directed” by XXXtentacion himself, which makes the final product highly personal and introspective. It puts on display a conflicted soul that is looking to find a steady moral compass after years of aggressive teenage angst. It also highlights a desire for change. Through the guidance of a guardian angel (or demon) X looks to enter a transitional period towards a new life.

In many ways, the video is similar to other “industry” videos analyzed on this site where artists kill their old self to embrace a new, industry-approved self. While in most of these videos the new self is often darker and edgier, things are different in X’s video. The rapper with a past of violence and satanism (a combo the elite loves) seems to want to steer away from the darkness and become a new and improved person.

Was X truly looking change his life? In the Instagram video he posted after he signed with a major record label and a few months before his death, X said:

> “If I’m going to die or ever be a sacrifice, I want to make sure that my life made at least five million kids happy or they found some sort of answers or resolve in my life regardless of the negative around my name, regardless of the bad things people say to me.”

After being signed to a major label, Xthreatenedd several times to quit the industry. Did he witness the true darkness of the elite and decided to move away from it? Did he realize that there was much more to the elite’s satanism than edgy symbols and got horrified by it?

Sadly, X life’s was cut short during this apparent period of transition. And while the entity in the video asked X to “change the overall cycle of energy we are digesting”, his violent and disturbing death has only fed it further. That truly is “Sad”.

# THE BLATANT OCCULT SYMBOLISM OF "UP" BY YOUNG THUG AND LIL UZI VERT

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**“Up” by Young Thug and Lil Uzi Vert is one of the most blatantly satanic music videos in the history of rap. And it is a good indicator of where urban culture is headed.**

It took me about 8 seconds of watching *Up* to realize that I had to write an article about it. Then I scrolled down and about 70% of the YouTube comments were about the video’s satanic, Masonic and Illuminati symbolism. Here’s an example.

Indeed, even for the symbolism-illiterate, the video is blatantly satanic. And to the symbolism-literate, the video has an even darker meaning. It confirms that Young Thug and Lil Uzi Vert (pronounced Lil Lucifer) are fully “owned” by the occult elite and it is another proof that our popular culture is losing its mind.

## CLEARLY SOLD TO THE AGENDA

Last year, in my article about Lil Uzi Vert’s “XO Tour Llif3”, I looked at the satanic symbolism associated with his entire

act. A few months ago, he released a song entitled “444 + 222” which equals 666. During the 2018 Wireless Festival, Uzi told his fans that it was the rapture and they were all going to hell with him. The rapper said:

> “And if nobody flying up to heaven right now, obviously all y’all motherf*ckers going to hell right with me”.

He then added that the fans are stuck in hell with him.

> “I’m so sorry. You can’t get out! You’re stuck, it’s over. You heard the song a million times and you didn’t even know. That’s f*cked up but I still love you anyway.”

Along with other young stars such as Young Thug, this new generation of artists is taking rap to a new, strange direction. While some people call them “weirdos”, they’re actually fully compliant to the elite’s clearly defined agenda.

In many ways, Young Thug and Lil Uzi Vert are very similar. They both continually rap about popping pills (especially opioids and benzos), they’re both down with occult symbolism and, of course, they’re both confused about their gender. In short, they’re exactly what the elite wants the youth to be.

For years now, Young Thug has been confusion the hip-hop world by combining him being “gangsta” with his extra-feminine look that often includes dresses, fingernails, skintight jeans and kids-size shirts.

**Young Thug wearing a dress on the cover of his mixtape Jeffrey.**

**Young Thug looking like a Young Thot.**

While some people praise Young Thug for being daring and "carefree", they are missing the bigger picture. There is a massive "gender blurring" movement happening all over mass media and he is part of it. He has been assigned to bring this high-level agenda to the hip-hop world.

In an advertisement for Calvin Klein, Thug proclaimed that he doesn't believe in gender, stating that "In my world, you can be a gangsta with a dress or you can be a gangsta with baggy pants." *Fusion* described him as "defying gender stereotypes and agitating the way hip-hop defines black masculinity, through his eccentric sense of style. The media has called him gender fluid and androgynous.

And he is not the only rapper doing it now. It is something that is being forced.

**Jayden Smith wore women's clothing on several occasions.**

**Lil B wore this on ESPN. Strange "coincidence": Lil B is also into satanic stuff.**

Of course, Lil Uzi Vert.

Young Thug's wardrobe – and the fact that he regularly refers to his close male friends as 'hubbie' or 'lover' – lead to rumors of him being gay. While I have absolutely no idea of Young Thugs sexual orientation, he's definitely about the feminization of men.

**Young Thug posted this pic of him and Lil Uzi Vert wearing a purse, an ankle bracelet, pearl necklaces and, to top it off, drinking Alizee from a champagne glass.**

Some might say: "So what if they like to wear dresses, that doesn't mean they're part of a sinister agenda". Well, the video for *Up* confirms it. And then some.

UP

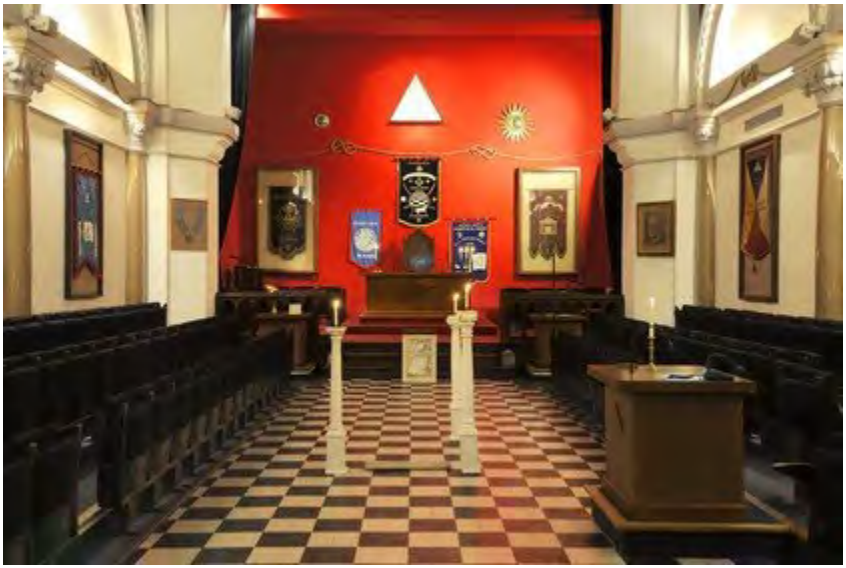
The song *Up* has no elaborate theme or narrative. It is basically Young Thug and Lil Uzi Vert rapping about drugs, hoes, and material things. The hook goes like this:

> I take molly and go up (up)
> We take coke (and what?) we go up (go up)
> We got hoes (bitches) it's 'bout to go up (ooh)
> You playin' with smoke (brrt), it can go up (it can go up)

Appropriately enough, the video of *Up* has no elaborate theme or narrative. It is basically Young Thug and Lil Uzi Vert bouncing around while intense occult and satanic symbolism

flash on the screen. The video screams out: “We own these two dudes” as the entire set looks like a Masonic lodge.

**The video begins with this: A soulless being crawling on a Masonic checkerboard floor surrounded by red drapes. To make things extra-satanic, the scene is upside down.**



**This is the inside of the Masonic Grand Lodge of France.**

The Masonic floor is a visual representation of one of the most important concepts in occultism: Duality. On this surface – which represents the duality of good and evil, light

and darkness, male and female – all Masonic rituals take place. Is this concept reflected in *Up*? Hmm.

**The floor, the wall and even the girls are 100% covered in dualistic pattern.**

Some observers pointed out that the set of *Up* is similar to the "Black Lodge" scenes in the 90s TV series *Twin Peaks*.

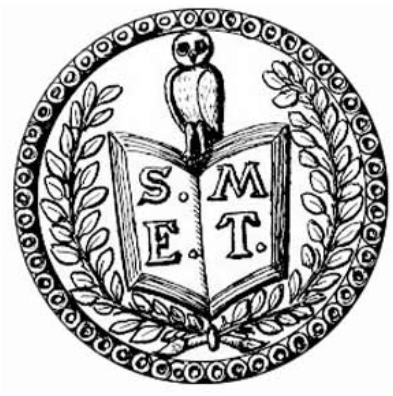
**The Black Lodge in the series Twin Peaks consisted of dualistic floors, red drapes and people possessed by demons. Analysis of this highly symbolic series would probably require a very long article.**

*Up* features another important element found in *Twin Peaks* (that is also extremely important to the occult elite): An owl.

**There are several shots of an owl during the video.**

The owl – the nocturnal predatory bird that can see in the

dark – is one of the oldest symbols representing the occult elite.



**Left: The Minerval seal of the Bavaria Illuminati 19th century. Right: The insignia of the Bohemian Club – where the world's most powerful people gather in ritualistic events.**

Inside this occult temple, there's a bunch of girls (gotta make this enticing to young people). However, there's a catch: They're outright demonic.

**This girl is crawling upside down like that possessed girl in the Exorcist.**

**That possessed girl in The Exorcist.**

**This girl wears a pentagram on her face and horns on her head + a ritualistic red dress. In occult symbolism, holding horns means drawing occult power from demonic forces.**

Her outfit is strikingly similar to creations showcased in the Satanic London Fashion Show I analyzed last year.

**The girl's outfit appears to be a combination of these two entries from the 2017 London Fashion Show. It took place inside a church and on a dualistic checkerboard floor.**

**Yeah, this girl is possessed as well.**

**This girl has seven eyes – including a big one on the forehead where the "third eye" would be. She also wears a dualistic vest. But mostly, she has seven eyes.**

Why does this girl have seven eyes? Is she OK? The seven eyes might allude to the biblical verses mentioning the "seven eyes of the Lord".

> See, the stone I have set in front of Joshua! There are seven eyes on that one stone, and I will engrave an inscription on it,' says the LORD Almighty, 'and I will remove the sin of this land in a single day.
> – Zechariah 3:9

The seven eyes are also mentioned in the Book of Revelation.

> Then I saw a Lamb, looking as if it had been slain, standing at the center of the throne, encircled by the four living creatures and the elders. The Lamb had seven horns and seven eyes, which are the seven spirits of God sent out into all the earth.
> – Revelation 5:6

Considering the satanic context of the video, this reference to biblical verses might be coming from a "black mass" stance – where religious items are ridiculed and desecrated.

In short, this video was 100% about Illuminati symbolism … and Young Thug making high pitched noises. Not sure which is more annoying.

## IN CONCLUSION

The video *Up* is filled to the brim with symbolism that has been described on this site for over ten years. If you've been reading this site for a while, you have to admit that the same exact pattern of symbols keeps reappearing in music videos. Although there's a constant flow of new, young artists who released new songs, the same exact symbols are prominently featured in their videos. Why? Because those who direct the videos are connected to the elite who is looking to saturate all mass media with the same agenda and symbolism. That is how you brainwash a population.

As seen in the article, the agenda is not merely about Illuminati symbolism. It is about everything else. It is about encouraging young people to swallow lots of pills in order to turn them into chemical zombies; It is about confusing people about the very simple concept of gender; It is convincing people that the world that satanism and black magic is fun and sexy.

Young Thug and Lil Uzi Vert did not invent anything. They're simply taking the path that will make them … go Up.

Until they go down. Very down.

# "GOD IS WOMAN" BY ARIANA GRANDE: THE ESOTERIC MEANING

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**Ariana Grande's "God is Woman" mixes the concepts of divinity with sexuality in a video that is full of references to historical works of art. We'll look at the intense symbolism of this video.**

Is God a woman? Of course not. God is an old man with a long white beard, everybody knows that. But seriously, debating God's sex is one of the most pointless endeavors one can engage in.

Pretty much every religion and spiritual current in History asserted that God is above the concepts of male and female. While life on Earth is divided into two opposing sexes to ensure the propagation of species, God transcends these limitations of the physical realm.

So what is Ariana Grande babbling about when she sings "God is Woman"? Well, first, it is important to note that the song was not composed by Ariana Grande, but by two men (who are record industry giants): Max Martin and Savan Kotecha. Also, the video was directed by another man (who is also an industry giant) Dave Meyers.

Second, despite the name of the song, Ariana does not actually claim that God is a woman. The song and the video are actually about her becoming a goddess through sexuality. The lyrics actually say:

> "when we're done,
> You'll believe God is a woman"

While most reviewers claim that *God is a Woman* is about "female empowerment", the video uses symbols and works of art that allude to profound spiritual concepts, giving the song a deeper meaning.

Indeed, *God is a Woman* touches on the esoteric concepts of tantric yoga and sex Magick, where sexuality becomes a spiritual experience that can lead to "self-divinity". The video also mixes in imagery alluding to ancient mythology, the sacred feminine, and modern feminism, in a dizzying potpourri that accurately reflects the state of spirituality and gender relations in this day and age.

Let's look at the meaning of *God is a Woman*.

## THE SONG

In many ways, the song is similar to Madonna's 1989 hit *Like a Prayer*, which cleverly (yet blasphemously) blended sex with religion. Madonna – who I like to call the Grand Priestess of the music industry – actually does a cameo appearance in the video *God is a Woman* (more on this later).

The lyrics of *God is a Woman* uses vocabulary associated with spirituality to describe various acts of lovemaking.

> "Boy, I like that you ain't afraid
> Baby, lay me down and let's pray
> I'm tellin' you the way I like it, how I want it"

The line "lay me down and let's pray" is a reference to the children's prayer:

> Now I lay me down to sleep,
> I pray the Lord my soul to keep,
> If I should die before I 'wake,
> I pray the Lord my soul to take

However, in Ariana's version, "let's pray" refers to something

else … maybe oral … I'm not sure … we should ask the two men who wrote the song.

In the second verse, there is more religious-inspired lust.

> "if you confess, you might get blessed
> See if you deserve what comes next"

Ariana alludes to the Catholic practice of confessing sins to a priest. "You might get blessed" refers to, once again, knocking boots in the ol' haystack.

As stated above, the song is not actually about God being a woman, it is actually about Ariana Grande "ascending" to the status of a goddess through the act of copulation. Tantric yoga – a highly esoteric practice originating from Eastern spirituality – uses sexual energy as a source of spiritual power. In Western occultism, Aleister Crowley popularized (and some say corrupted) similar ideas through Sex Magick, which uses of the energy from arousal to reach magical purposes.

Crowley's occult order, the O.T.O, claimed that the mastery of this practice led to nothing less than unlocking the secrets of all forms of spirituality.

> "Our order possesses the key which opens up all Masonic and Hermetic secrets, namely, the teachings of sexual magic, and this teaching explains, without exception, all the secrets of Freemasonry and all systems of religion."

The video *God is a Woman* describes, in various symbolic ways, the ascension of Ariana Grande to the status of a goddess. Through her genitals. I'm not being crude, the video depicts this quite explicitly. Let's look at the video.

## THE VIDEO

The video contains lots of symbols and references that all

point to the same idea: Ariana becoming (and even replacing) God. To drive the point home, the video hints to various depictions of divinity throughout history.

**Ariana shakes her hips while standing at the center of the milky way.**

The center of our galaxy is believed to be a “supermassive black hole”. The next scene also features a “supermassive black hole”.

**Grande lays naked at the center of a vulva.**

**Grande on a "pedestal" as a couple of naked men lay around. Ritualistic copulation is about to happen.**

In another scene, Ariana becomes Mother Earth.

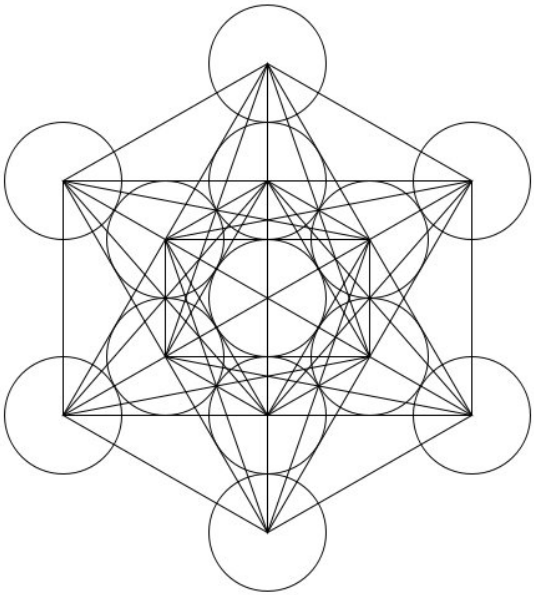
**Ariana sits on planet Earth and … uh… fingers it.**

Here, Ariana is an Earth goddess, "Gaia" in Greek mythology or "Terra" in Roman mythology. In the scene, Ariana sits (legs spread) next to a cloud formation that looks like a tornado. She then caresses it in a way that would give her pleasure and then inserts her fingers into the tornado. I guess the implied meaning is "I'm an empowered goddess and I can pleasure myself if I want to and there's nothing wrong with that".

However, wouldn't the tornado combined with her gigantic fingers cause havoc and destruction down below? Is destroying life on earth actually giving her pleasure? I don't know and I'm very worried. Let's move on.

**Ariana floats surrounded by astral bodies and geometric shapes. Her hand placement reminds us yet again of her genitals, the gateway to spiritual illumination.**

The shapes behind Ariana are inspired by sacred geometry, most notably Metatron's cube.



**Metatron's cube.**

No, Metatron is not a Transformer. It is the name of the Archangel of life who is associated with this mystical cube that is said to contain the essence of God's creation.

> In sacred geometry, Archangel Metatron, the angel of life oversees the flow of energy in a mystical cube known as Metatron's Cube, which contains all of the geometric shapes in God's creation and represents the patterns that make up everything God has made.
>
> These duties tie in with Metatron's work overseeing the Tree of Life in Kabbalah, where Metatron sends creative energy down from the top (the crown) of the tree toward all the parts of creation. (...)
>
> Metatron's cube contains every shape that exists in the universe God has created, and those shapes are the building blocks of all physical matter. They are known as Platonic solids because the philosopher Plato linked them to the spirit world of heaven and the physical elements on Earth. Those three-dimensional shapes appear throughout creation, in all everything from crystals to human DNA.

– Whitney Hopler, Archangel Metatron's Cube in Sacred Geometry

So, Ariana floats inside sacred geometry representing God's creation while subtly alluding to copulating. Are those fields of expertise related? Not really. The internal logic of most of these scenes is somewhat lacking. Let's keep going.

**Ariana Grande chilling with a three-headed dog, known as Cerberus.**

In Greek mythology, Cerberus is the name of the three-headed dog that guards the gates of Hades (also known as hell or the underworld) and prevents the dead from leaving. Some state that Cerberus represents the "flesh-eating" nature of the material world and Heracles' triumph over the beast represents victory over earthly desires.

Considering its story, why is Ariana chilling with Cerberus? Let's just forget about the internal logic and move on.

**Three men being suckled by a giant Ariana Grande.**

If you don't know the context of this image, it probably looks weird. First, it must be noted that it is heavily inspired by a Jean-Paul Gauthier ad.

**Model Eve Salvail in a 1993 Jean-Paul Gauthier ad.**

Both the video and the ad campaign are references to the Roman foundation myth where the twins Romulus and Remus were nursed to health by a she-wolf.

**An ancient bronze sculpture depicting the she-wolf suckling Romulus and Remus.**

Although the she-wolf is not considered to be a deity, it is a female mythological creature that used its gifts for nurturing babies, which went on to achieve great things. And that is why it was used in the video *God is a Woman*. I guess. Let's move on.

**As Ariana sings “see if you deserve what comes next”, she grows an animated baby bump.**

Most magazines analyzed this scene by saying: “OMG is Ariana Grande pregnant??”. I don’t know. But the scene alludes to the concept of the sacred feminine, giver of life. But then the baby bump magically disappears. Why? Let’s move on.

Halfway through the video, the music stops and things get strange.

**Ariana looks menacing with her kitty-eared helmet.**

As she holds a big hammer, Ariana recites the

Biblical verse Ezekiel 25:17. Well, not the exact verse, but the modified version as heard in the movie *Pulp Fiction.* Well, not exactly as heard in *Pulp Fiction*, but a modified version to fit the feminist theme of the video.

> "And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy my sisters. and you will know my name is the Lord when I lay my vengeance upon you."

In the video, these lines were lipsynced by Ariana and were actually recited by Madonna. Yes, the Grand Priestess of the music industry came out the woodworks to preach again. And she calls herself "the Lord".

After the Priestess' sermon, Ariana throws her hammer at the "glass ceiling", and this appears.

**A pair of giant pair of spread out legs appears above Ariana.**

So, following this pseudo-biblical verse, a "holy vagina" appears, basked in divine light.

**While this is happening, Ariana's eyes are replaced with cat eyes. This is significant.**

This little scene is telling. It is a reference to Beta Kitten programming, something that was associated with Ariana's entire career. In case you've never heard of Monarch programming, it is about using trauma and abuse to create dissociated mind-controlled slaves (Grande's previous video *No Tears Left to Cry* was all about it).

There are lots of MK slaves in the entertainment industry, and many of them are Beta Kitten (aka sex slaves). In elite occult circles, Beta slaves are used in bizarre "magick" rituals. Considering this fact, the kitty imagery associated with Ariana Grande gives the carnal aspect of the video another meaning. Is it truly about "empowerment"? Or the exact opposite? Maybe we should ask the industry giant men who wrote the song and directed the video.

Speaking of men, are they gods as well? Because of equality? Nope.

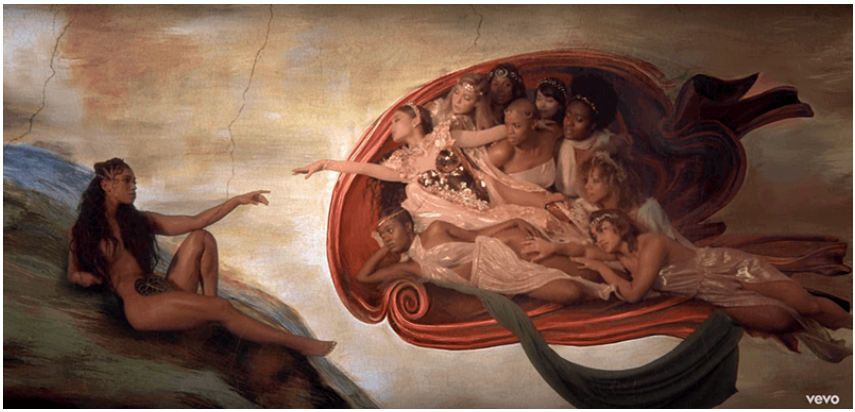
**In the video, men are little jerks who yell insults at Ariana Grande.**

Mass media feminism is not about equality, it is about hating the other.

**Here, Ariana is a the center of an all-woman place of worship.**

Ariana appears to be the center focus of a religious sisterhood that is engaging in intense praising. If Ariana is God, are these women actually worshipping her? Are they worshipping themselves? Let's move on.

The final scene sums up the entire video is a vivid way. And, considering the theme of the video, it had to be here.

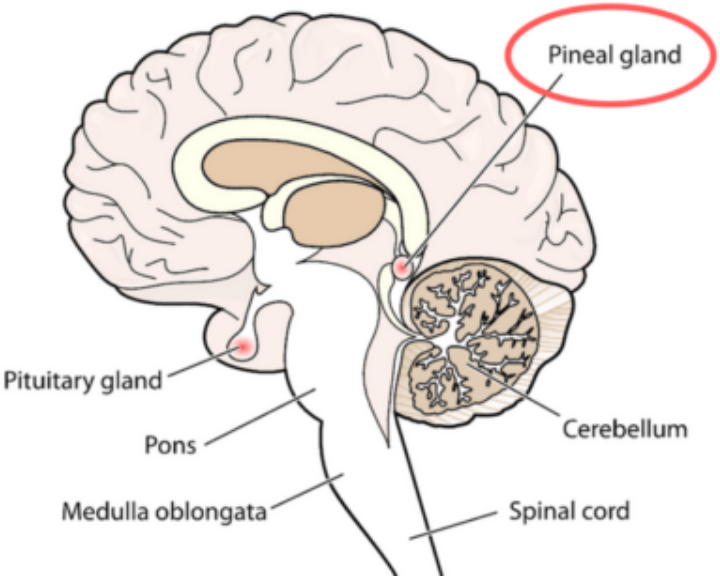



**Ariana replaces God in a scene inspired by Michaelangelo's famous fresco "The Creation of Adam".**

**In the original painting, God is represented as a bearded man.**

Once again, Ariana replaces God. Once again, it is not about God being a woman, it is about her – a human – becoming a goddess through esoteric means.

Interesting fact: A theory asserts that the "vessel" on which God lays in Michelangelo's painting resembles a human brain. Furthermore, God touches the pineal gland as he points towards Adam.




**Various esoteric schools claim that the activation of the pineal gland – also known as the third eye – leads to spiritual illumination and reconnecting with the divine.**

If this theory is true, Michelangelo's fresco takes a deeply esoteric meaning. It becomes a representation of the philosophy of Mystery schools that state that divinity is within all humans, at the condition that the third eye is activated.

## IN CONCLUSION

Under the guise of female empowerment, *God is a Woman* "adapts" ancient ideas and symbols to the requirements of today's mass media agenda. This video is yet another product of an era where every basic concept is subjected to intense politicization. As a result, the incredible profundity of topics, such as the nature of divinity or the mechanism of human reproduction, is reduced to tainted messages used to push an agenda.

As stated in several previous articles, an important part of the agenda is to steer minds away from what is true and push us towards utter confusion. *God is a Woman*, by sending all kinds of conflicting messages, plays its role in this agenda (I won't even expand on the fact that replacing God with a pop singer that is purposely styled to look like a sexualized 14-year old would be considered blasphemous by some religious people).

Even if one adheres to the esoteric concept of attaining godhood through spiritual illumination, the video is flawed. While much of the video is based on hate and exacting revenge on men, hermetic philosophy is fully based on the equilibrium of duality.

The video depicts many attributes associated with the sacred feminine – compassionate, nurturing, life-creating, and also erotic. However, these attributes are only potent if they are in complete balance and harmony with masculine attributes. One cannot exist without the other and one exists because of the other.

In short, contrarily to the spirit of the video *God is Woman*, nobody will ascend anywhere by hating or shunning the other. No gender is superior to the other and each has attributes that complete the other. That is why the union of male and female creates the miracle of life. And that is why God is not a man nor a woman. God is God and Ariana Grande is a pop singer who does what she is told by industry people.

## THE DISTURBING MEANING OF POPPY'S "TIME IS UP"

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Poppy has been creeping out people on since 2015 on YouTube with hundreds of bizarre, surrealist and hypnotic videos. In my article "That Poppy": The YouTube Star Under Illuminati Mind Control, I explained how her entire act revolves around MKULTRA. Indeed, nearly every video on that channel addresses a different facet of mind control as Poppy speaks to the camera in a robotic matter. Also, peppered throughout the videos, are lots of subtle yet unmistakable nods to satanism. In short, Poppy is 100% in-line with the agenda of the occult elite.

Poppy is also a recording artist signed with Island Records. She will soon release a second studio album entitled *Am I a Girl?* and embarking on a second world tour of the same name. And this time, the media push is strong. Indeed, slowly but surely, she is crossing over to the mainstream and is poised to become a household name.

### MAINSTREAM EXPOSURE

When I first wrote about Poppy in 2017, she was a viral phenomenon with millions of YouTube views. However, she was still fairly unknown to the general public. This will probably change soon as she's been getting that sweet media exposure that is usually reserved to the world's biggest stars. And you better believe that everything about her is still focused on Illuminati mind control.

**Poppy won the Breakthrough Artist awards at the 2017 Streamy Awards. On the red carpet, she was trapped inside a box like some sort of caged animal – a great way of representing a mind control slave. She was being wheeled around by her MK handler … I mean associate … Satanic Sinclair … I mean Titanic Sinclair.**

**Poppy's peculiar outfit at the 2018 American Music Awards attracted lots of media attention. However, nobody mentioned that the mask symbolically represents the forced silence of MK slaves.**

The poster of Poppy's tour *Am I a Girl?* Tour is also replete with MK symbolism.

**The poster features a prominent dualistic design, black versus white, a concept extremely important in mind control. Poppy is wearing a Mickey Mouse hat which is used to identify MK slaves in the entertainment industry (see Mickey Mouse programming). Furthermore, the colors red, white and black are the official colors of the occult elite. Finally, Poppy's "praying hands" allude to the spiritual, "cult leader" dimension of her persona.**

The name of the tour – *Am I a Girl?* – is the type of question an MK slave would ask after being turned into a blank slate through intense trauma and programming.

*Time is Up*, the lead single of her new album is one of the most blatant celebrations of mind control ever released in mainstream media. And, it was performed it on national television.

**Poppy promotes her appearance on the *Late Late Show* with host James Corden. She's going mainstream.**

In *Time is Up,* Poppy is as an MK slave (as usual) who curses humanity as a whole and who roots for its destruction. Yup. Here's a look at it.

### TIME IS UP

The lyrics of this song and the imagery of the video are 100% about Poppy being a mind control slave. While there are also allusions to her being some kind of AI robot, the video implies that she's a girl who has been fully dehumanized through programming.

The first frame of the video says it all.

**The video begins with Poppy laying on a bed, inside what looks like a stylized cell. She is hooked to a machine that monitors her vital functions. Robots don't have vital functions. The video is about a human under MKULTRA.**

**She has electrodes connected to her head. Her mind is literally under control.**

**Poppy is monitored by a handler played by Diplo.**

The lyrics of the first verse could not be more blatantly about MKULTRA:

> In the factory
> In the sterile place where they made me
> I woke up alone
> Dizzy from the programming
> Have I been wiped again?
> Oh my God, I don't even know

Poppy wakes up "in the factory" (the mind control site) "dizzy from the programming". In the disturbing world of trauma-based mind control, "programming" involves drugs, sexual abuse, mental and physical torture, electroshock therapy, and other horrific practices.

When she asks "Have I been wiped again?", it means that she was subjected to trauma so intense that she dissociated from reality and her mind "broke down" to the state of a blank slate that can be reprogrammed by her handler.

She then describes her MK site.

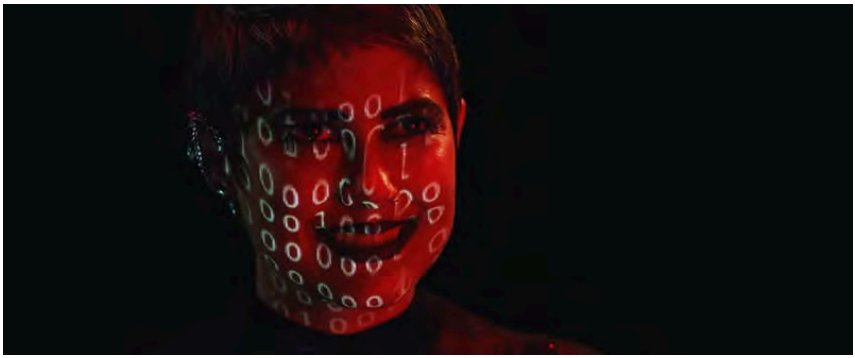
> It's a mystery
> Everyone around me's so busy
> Is this my home?

Am I your prisoner or your deliverer?
Oh my God, you don't even know

**Poppy is then presented to a crowd as some kind of ground-breaking robot prototype.**

In her YouTube videos, Poppy is a brainwashed slave who is used to brainwash other people, notably her cult following. This concept is also present in *Time is Up*.

**Poppy feeds pills to her followers, not unlike a priest during Eucharist.**



**After swallowing the pill, Poppy's followers have 0s and 1s projected on their faces – implying that they're turning into robots (slaves) themselves.**

Apparently, these pills are not very healthy. Poppy's followers soon find themselves convulsing with pain.

**Poppy doesn't like her followers and humans in general. She actually wants them dead.**

In the second verse, Poppy basically wishes for the destruction of humanity because of the environment.

> Exponentially, every day I'm growing my memory
> You wouldn't believe
> Your life is meaningless, you're just like cockroaches
> Extermination's your only hope
> Human history, pollution, and overcrowded cities
> That's your legacy
> But don't look so depressed

You'll soon be nothingness
Oh my God, you don't even know

Poppy, an MK slave programmed by the occult elite, tells humanity that "extermination is its only hope". She is basically a mouthpiece of the elite which has been fantasizing about depopulating the planet (see the Georgia Guidestones and the disturbing murals at the Denver International Airport).

The video then proceeds to confirm that Poppy is a tool of the occult elite.

**Poppy sings to her newly mind controlled followers while wearing a dress that features a stylized Baphomet head – the idol of the occult elite.**

In short, *Time is Up* is a mix of everything occult elite: MKULTRA and its horrific practices, the extermination of humanity and, to top it off, subtle Satanism. And CBS thought it was awesome. Indeed, Poppy performed that song on the *Late Late Show*. The performance was super-symbolic.

**Poppy at the *Late Late Show* on CBS.**

As you can see, there's a lot going on there. First, Poppy's outfit is basically a giant inverted cross – a symbol representing satanism; Girls with blond wigs (representing Beta Kitten slaves) dance inside MK tubes; Finally, two guys put on gas masks and end up "dead" at Poppy's feet.

A closer look at the monitor confirms that Poppy is not a robot but an MK slave.

**On the monitor, we see the name "Poppy" and items such as "Body, Skeletal System, Nervous System". Robots do not have a nervous system.**

## IN CONCLUSION

Poppy represents a new generation of pop stars that are taking things to a creepy new level. Indeed, while most pop stars end up releasing some MK-themed videos, Poppy's entire act is about her being an MK slave. She is constantly playing that role, even in interviews. The subtext is that she is constantly subjected to abuse, trauma, and torture while undergoing "programming".

There is something surreal in watching Poppy singing on national TV that people are "like cockroaches" and that "extermination is their only hope". Since she's basically a blanked-out slave, everything she says has been programmed into her. In other words, the elite is speaking through her to the masses. And people are applauding this because Poppy is cute and the beat is catchy.

Unless they wake up soon, the masses will keep applauding

messages celebrating their own destruction ... until their time is up.

# TAYLOR SWIFT, QUEEN OF THE 2018 AMERICAN MUSIC AWARDS

Most of my articles about award shows stress one important fact: They're often carefully orchestrated pieces of ritual drama involving a limited number of characters. Take a look at my previous articles about past award shows and you'll quickly see a clear pattern forming.

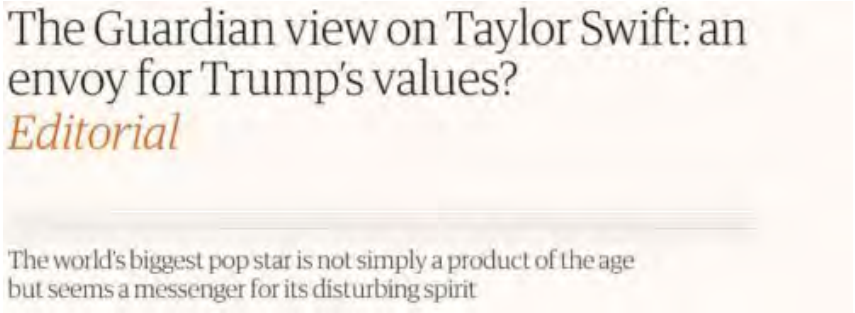
The 2018 AMAs obviously fit in this unmistakable pattern. The entire show was orchestrated to convey to convey a clear message: "All Hail Taylor Swift". And, in an era where everything must be politicized to an extreme level, Swift made her political "coming-out" at the most strategic moment possible.

## THE COMING OUT

Mass media can create out of nothing an intense buzz in a matter of hours, and it was Taylor Swift's time to shine. The buzz began on October 8th, when she announced on Instagram that she would vote Democrat at the midterm elections. Citing LGBQ rights and systemic racism, Swift wrote to her 112 million followers that, although she supported women in government, she could not give her support to Marsha Blackburn, the Republican candidate for Senate in the state of Tennesse.

**Taylor Swift's highly mediatized Instagram post.**

This announcement ended Taylor Swift's years of "unacceptable" political silence. Indeed, since Donald Trump's election in 2016, Swift remained silent on political issues, a silence that was deafening to the ears of some journalists. For instance, this 2017 article from The Guardian equals Taylor Swift not attacking Trump to her being a "messenger for Trump", even associating her with the "alt-right".




**A headline from The Guardian frowning of Taylor Swift's political silence.**

The article stated:

> In the year since Donald Trump was elected, the entertainment world has been largely united in its disdain for his presidency. But a notable voice has been missing from the chorus: that of Taylor Swift, the world's biggest pop star. Her silence is striking, highlighting the parallels between the singer and the president: their adept use of social media to foster a diehard support base; their solipsism; their laser focus on the bottom line; their support among the "alt-right".
> – The Guardian, The Guardian view on Taylor Swift: an envoy for Trump's values?

The article ends with this damning sentence.

> Swift seems not simply a product of the age of Trump, but a musical envoy for the president's values.
> – Ibid.

Other news sources also could not handle Taylor Swift's silence which was perceived as an act of treason. Why couldn't she be more like Katy Perry who openly supported Hillary Clinton during the Presidential campaign?

**Lola Kirke: Taylor Swift "May As Well Have Voted For Trump"**

**A 2017 Refinery29 headling condemning Taylor Swift's political silence.**

Considering this history, Taylor Swift's endorsement of the Democratic Party generated an instant buzz. News sources reported a noticeable spike in voter registration following the Instagram post.

And yes, the people at The Guardian were appeased.

Taylor Swift finally makes a political intervention – will it sway voters?
Hannah Jane Parkinson
The singer has shared her intention to vote Democrat in the midterm elections. Let's hope she connects with millennials who barely turn out.

**A recent The Guardian headline celebrating the fact that Taylor Swift "finally" made a political intervention. FINALLY. All we need is Ja Rule revealing who he'll be voting for and we'll be set.**

As usual, these "commentators" completely ignore a highly important fact: The Taylor Swift brand is owned by the record business. Everything she says and does is controlled by her industry handlers. Taylor Swift never actually supported Trump in the past, she simply did not take a political stance, perhaps because her Tennesse / Country Western fanbase is highly conservative. It was a calculated move.

But now the calculations have changed. Taylor Swift political endorsement dropped at a strategic time and spurred a media momentum leading to the 2018 AMAs.

And the AMAs were all about Taylor Swift. It was not even funny. It was all scripted to crown her the queen of the night.

## QUEEN OF THE AMAS

The 2018 AMAs did not waste time. The ceremony began with a video listing Taylor Swift's many accomplishments in the music business.

**The AMAs began by reminding us that Swift had the "highest grossing American tour" and that she won the "most Artist of the Year awards".**

The announcer then says that Taylor was up for "four huge awards" and that she could break the record of most wins ever by a female artist. Will she do it?! The suspense is killing me!

Then, it was time for Taylor Swift's performance. And boy was it symbolic. It was a classic occult-elite toxic stew of symbolism mixed debasing messages about being a cruel, hateful and manipulative witch.

The song is evocatively called *I Did Something Bad*, from her 2017 album *Reputation.* The lead single from that album was *Look At What You Made Me Do* and its video was replete with Illuminati mind control symbolism. *I Did Something Bad* is also a pure product of occult elite brainwash. The chorus of the song sums up the elite's message to the youth:

> They say I did something bad
> Then why's it feel so good?
> They say I did something bad
> But why's it feel so good?
> Most fun I ever had
> And I'd do it over and over and over again if I could
> It just felt so good, good
> It just felt so good

Bad is good.

The performance begins with Taylor standing in what looks like a futuristic occult temple, complete with a red-lit altar and pillars. A bunch of men are laying at her feet, completely at her mercy.

**When Taylor sings the line "I play 'em like a violin", the men rise like puppets and fall back down.**

At face value, the song is about Taylor Swift destroying men "who talk sh*t". Some believe that it is about Kanye West and other dudes. However, it is difficult to ignore the underlying spiritual meaning of this entire display. Indeed, the performance is a celebration of the elite's favorite religion: Deceitful satanism.

**When Taylor sings the line “He had it coming”, she swirls around a devil’s horn hand sign. Everything about this performance was tightly choreographed and this was clearly intentional.**

Then, not unlike other female pop stars, Swift compares herself to a witch being burned at the stake.

> They’re burning all the witches even if you aren’t one
> They got their pitchforks and proof, their receipts and reasons
> They’re burning all the witches even if you aren’t one
> So light me up (light me up), light me up (light me up)

**As Taylor repeated "Light Me Up" (as if it was a mantra), her dancers mimic the movements of a snake … as if they were summoning a giant snake of some sort.**

**A giant cobra emerges from the altar-like pedestal and ominously rules over the crowd.**

Apparently, that cobra is called Karyn and it made regular appearances during Taylor's tour. But what's up with her and snakes? In her video *Look What You Made Me Do*, she was surrounded by snakes. Some say that it is a reference to Kim Kardashian calling her a snake in a leaked phone call

(or something). However, considering the occult and spiritual context of this performance, the symbol of the snake takes on a profound meaning.

The song is called I did something *I Did Something Bad*. In Genesis, Eve bit the proverbial apple that was given to her by Satan, who took the form of a snake. She did something bad because this was strictly forbidden by God, who banished Adam and Eve from the garden of Eden. Occult mysteries teach that this serpent, associated with Lucifer the light bringer, is actually a savior of humanity.

At the end of the performance, Taylor plays again with men as if they were puppets.

**Taylor lifts up a guy with an invisible string as if he was a puppet. She then blows him a kiss of death and he falls back down. The elite loves to portray people as powerless puppets that can be killed at will.**

At this point, we're about 3 minutes into the AMAs and the show already turned into a hellish satanic nightmare complete with fire, lightning, a giant snake, men laying lifeless on the ground and Taylor singing that she "did a bad thing". She got a standing ovation.

Later in the evening, Taylor won all four awards she was up for, effectively breaking the record they were talking about at the beginning of her performance. Yes, it was such a perfect night for Taylor … as if it was all planned in advance.

**Taylor kept on winning shiny Illuminati pyramids throughout the evening.**

But, hold on, was there even someone else present at these awards? Yes, there was this guy.

**Bad Bunny wore a prosthetic “third eye”. As seen in previous articles, the occult elite loves to use this symbol to ironically identify its pawns.**

**Poppy was at the awards wearing a mask representing the silence of MK slaves. For more information about her, read my article "That Poppy": The YouTube Star Under Illuminati Mind Control". She's knocking at the doors of mainstream media.**

## IN CONCLUSION

My first article about award shows was The 2009 VMAs: The Occult Mega-Ritual, which involved Kanye West interrupting a young, wide-eyed and "wholesome" Taylor Swift during her acceptance speech. The entire ceremony was a highly symbolic ritual drama meant to "initiate" Taylor into the elite industry.

Nine years later, Taylor is crowned queen of the AMAs with a highly symbolic performance. While Kanye wasn't there to interrupt her many speeches, he still remains her arch-nemesis.

Indeed, during the course of the same week, Taylor Swift, the country girl from Tennessee (which voted for Trump by a margin of 61% to 35%), urges people to vote Democrat. Meanwhile, Kanye West, the rapper from Chicago (one of the largest Democratic strongholds in the United States), is walking around with a MAGA hat and is set to meet Trump for a second time.

The ritual drama goes on.

# TRIPPIE REDD'S "TOPANGA": A SATANIC RITUAL DISGUISED AS A MUSIC VIDEO

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Trippie Redd is part of a new generation of artists that some affectionately call “mumble rappers”. They’re young, they have colorful hair, they have tattoos all over their faces and they love to rap about “poppin’ pills”. Also, many of these young rappers are deeply into satanism and occult rituals. In my articles about the music videos of Lil Uzi Vert and Young Thug, I explained how Satanic symbolism has become perversive in modern urban music.

Trippie Redd is in perfection continuation of this trend. While crazy hair and face tattoos scream out “I’m an eccentric and an individualist”, the symbolism surrounding his act follows the elite’s agenda to a T. Indeed, everything about him fits right in the specific pattern of symbols I’ve highlighted on Vigilant Citizen for years.

## TRIPPIE REDD 666

In 2017, Redd released a song entitled *TR666*. Also, he used the term TR666 often on social media. Also, he tattooed his hand with TR666.

**Trippie Redd tattooed TR666 on his sand with a big all-seeing eye.**

Of course, many fans interpreted TR666 as meaning "Trippie Redd 666" which seems to imply that Trippie Redd is a Satanist. However, not unlike other artists who display blatant satanic symbolism, Redd denies being into Satanism. In a (now deleted) Instagram post, Redd explained that 666 was not about the devil:

> [They] be telling you "666" is the mark of the beast, explaining it's a dark entity with wooly hair, and all this other s**t... N**ga, that's black people! Six protons, six neutrons, six electrons, N**GA! Do your research. Don't try to knock a black successful man and say I'm satanic or illuminati. I be trolling, you know what I'm saying? But this is not no troll, this is black power s**t.

In short, he's trying to say that 666 is actually about "Black Power". No, it's not. There is a reason why the slogan of this site is "Symbols rule the world, not words nor laws": Words can be twisted to mean anything, but symbols do not lie. Here

are some pictures of Trippie. The symbolism surrounding him do not lie.

**Trippie Redd's arm is tattooed with several inverted crosses – the main symbol of Satanism.**

**Above the inverted crosses is a  tattoo saying “Demons At Play”.**

**Trippie himself looks like a demon on his social media profile pic.**

**His shirt says: “Take me to hell, tell me its heaven”, as a woman hugs the devil.**

**The cover art of single UKA UKA.**

**The cover of his album “Life is Trip” is basically a compilation of Illuminati mind control symbolism.**

**The obligatory “one eye hidden” pic which confirms that Trippie Redd is submitted to the occult elite.**

If you need more confirmation of the Satanic agenda behind Trippie, the lead single from his debut album provides it. Big time.

## TOPANGA

Trippie Redd's song *Topanga* samples the 2006 gospel song *It Ain't Over* by Maurette Brown Clark. The original gospel song has a heavy "Lord praising" vibe as the chorus goes like this:

> It ain't over until God says it's over
> It ain't over until God says it's done
> It ain't over until God says it's over
> Keep fighting until your victory is won

In Trippie Redd's version, the words "It ain't over" are sampled as he sings the following:

> Don't talk to strangers
> Since a youngin' I've been totin' bangers
> I might take that lil' b—tch to Topanga
> I said, "Stop, little b—tch, you in danger"

The song is basically about Trippie bring a "lil b—tch" to his hometown and him shooting guns.

As it is often the case in the entertainment industry, the music video takes things to another, Satanic level. Directed by fashion photographer Kenneth Cappello, the video is an all-out Black Mass ritual.

**This is a picture posted on Kenneth Capello's Instagram account: An eye hidden + devil horns: Everything you need to understand the true meaning of the video.**

**As we hear the song's gospel-infused beat, we see Redd flanked by two horned skulls. He wears a robe and holds two snakes. Things are about to get very satanic.**

In the spiritual context of the video, snakes can represent Satan taking the form of a serpent in the Book of Eden.

Then, the video turns into an all-out ritual.

**This scene sums up the entire video. The pentagram surrounded by candles indicates that ceremonial magic is taking place.**

**A typical witchcraft magical circle using a pentacle and candles.**

In another scene, we see the result of Redd's magical dealings.

**Surrounded by his cult followers, Redd starts levitating.**

References to magical levitation can be found throughout history and cultures. In some cases, it is associated with divine power and, in others, the result of demonic activity.

**An illustration from the 1681 book *Saducismus Triumphatus* depicting a child levitating due to witchcraft.**

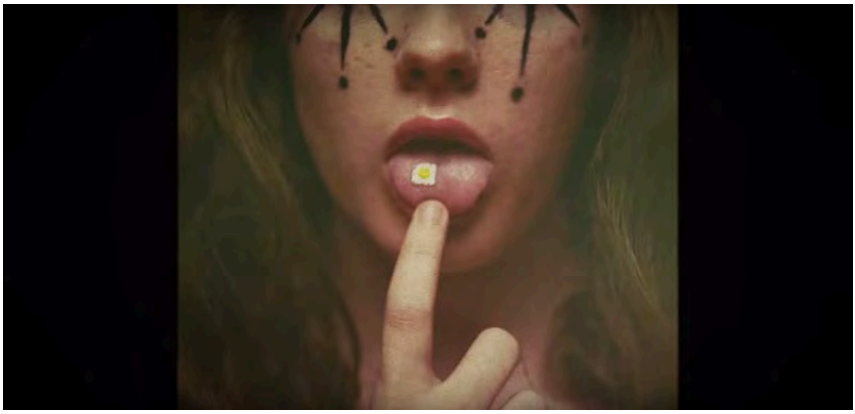
In some religions, magical levitation (through sorcery) is interpreted as an affront to God.

> "Levitation by magic was depicted in Jewish texts to be practiced by Balaam who lived at the time of Moses. Magic involves directly ordering the spirits to carry out tasks thereby ignoring God. Instead of submission to God, self pride and ego of the individual is used to order the spirits to carry out tasks such as levitation."
> – Summers Montague, Witchcraft and Black Magic

This concept is famously exemplified in the story of Simon Magus – the sorcerer credited to be the founder of Gnosticism. To prove that he was a god to people in the Forum, Simon Magus began levitating. Then, the apostle Peter prays to God to stop his flying, and he stops mid-air and falls into a place called "the *Sacra Via*" (meaning "Holy Way" in Latin), breaking his legs "in three parts".

In short, the act of levitating through magic symbolically represents the ultimate goal of occultism: Achieving godliness through one's own means. Therefore, the fact that Trippie levitates in video carries heavy symbolic meaning.

Then, things are taken to another satanic level.



**The girls drop acid.**

When the drugs kick in, the girls basically lose their minds and their soul.

**This girl convulses violently while holding a snake. That's a bad trip.**

**This girl has no pupils and a snake is chilling on her head. This clearly represents being possessed by evil.**

Towards the end of the video, a Christian ritual is desecrated to turn the video into pure Satanic Black Mass.

**In this scene, Redd wears a white veil as if he was a bride. He also wears a crown of candles.**

The crown of candles is a direct reference to Saint Lucy Day as celebrated in Italia, Scandinavia and some parts of the United States.

**Swedish girl as Saint Lucy wearing a crown of candles**

Why would Trippie Redd dress as Saint Lucy? Because Black Masses are about desecrating Christian traditions and perverting their meaning.

A deeper look at the story of Saint Lucy gives this video a meaning that is even more disturbing.

> Known as St. Lucia of Syracuse the woman was honored in the Middle Ages and remained a well-known saint in early modern England. According to legend she brought food and aid to Christians hiding in the catacombs using a candle-lit wreath to light her way and leave her hands free to carry as much food as possible.
>
> In addition she helped her fellow Catholics hiding in the dark underground catacombs who were at risk of suffering persecution.
>
> Saint Lucy was also well known for her beautiful eyes. It was said that her eyes radiated her love for Christ.
>
> However, her mother who feared for Lucy's future arranged a marriage to a young man of a wealthy pagan family. Lucy's mother suffered from a bleeding disorder and her condition made Lucy deeply worried.
>
> One night, while dreaming, Lucy saw Saint Agatha who had been martyred fifty-two years during the Decian persecution. The saint told Lucy that because of her faith in God her mother would be cured and that Lucy would be the glory of Syracuse, as she was of Catania.
>
> With her mother cured, Lucy took the opportunity to persuade her mother to allow her to distribute a great part of her riches among the poor.
>
> When the Governor of Syracuse learned the jewelry had been given away to the poor he became furious. The governor sentenced her to forced prostitution, but when guards went to fetch her, they could not move her even when they hitched her to a team of oxen. The governor ordered her killed instead. After torture that included having her eyes torn out, she was surrounded by bundles of wood which were set afire; they went out. She prophesied against her persecutors, and was executed by being stabbed to death with a dagger. Her name is listed in the prayer "*Nobis quoque peccatoribus*" in the Canon of the Mass.

> Legend says her eyesight was restored before her death. That was the reason she became the patron saint for people who are blind and suffer eye disorders.
> – Ancient Pages, Why We Celebrate Saint Lucy's Day

**Saint Lucy by Domenico Beccafumi, 1521. Saint Lucy is traditionally depicted as holding her eyes on a golden cup or plate.**

Considering the fact that Saint Lucy got her eyes torn out and became the patron saint of the blind, this scene from the Trippie Redd video takes on a more sinister meaning.

**Redd's followers have drawn-on eyes. They're forcibly blind.**

The video ends with a final act of desecration.

**The wreath of candles that was on Redd's head is thrown on the ground. No respect for Saint Lucy.**

## IN CONCLUSION

While Trippie Redd appears to be an eccentric individual, his act is 100% in line with the elite's agenda which includes normalizing satanism through deceptive symbolism. Through obscure yet unmistakeable references, the videos is an actual satanic Black Mass, complete with invocations and the desecration of Christian symbols and rituals.

Of course, Trippie Redd wasn't the mastermind behind this video. The visuals of *Topanga* were created by a fashion

industry photographer who is fully aware of occult elite symbolism. Trippie, like many other young artists in his position, is a mere pawn in the grand scheme of things.

XXXtentacion, Trippie's former associate was going through the same path. Indeed, X rapped about selling his soul to Baphomet and wore hats saying "Team Satan 666". Oddly enough, X was killed 06/18/18, a date which can be kabbalistically translated to 6/6+6+6/6+6+6. Coincidence? Perhaps.

No matter what the case may be, as Trippie Redd enters deeper into the darker realms of the music industry, I'd like to dedicate a line from his own song to him:

> "Stop that now, you in danger"

# THE DISTURBING MEANING OF BILLIE EILISH'S "BURY A FRIEND"

Billie Eilish is a 17-year-old singer who is quickly becoming an industry darling. After signing with Interscope Records in 2016, her debut single *Ocean Eyes* became a viral hit and her debut EP has now clocked over 1.5 billion streams worldwide. Since then, Apple Music named Eilish an *Up Next* singer (a big deal in the industry), Forbes identified Billie as "the artist to watch in 2019", and NME claimed that she's the "most talked about teen on the planet". Adding to the buzz, Billie was featured on both official soundtracks of Netflix's *13 Reasons Why.* She also appeared in countless magazines and she's already modeling for all kinds of fashion projects.

In short, the promotional machine is well in place for the release of her debut album *When We All Fall Asleep, Where Do We Go?*. However, some fans have noticed that, as Billie entered deeper in the music industry, her entire persona became darker. While her "bored, dead-eyed, depressed teenager" persona made her popular amongst young people, her recent videos steered towards all-out depictions of abuse and trauma-based mind control. Her latest single *bury a friend* is yet another step in that direction as it embodies all of the sick obsessions of the industry elite. Before we look at the video, here's a recap of Billie Eilish's career.

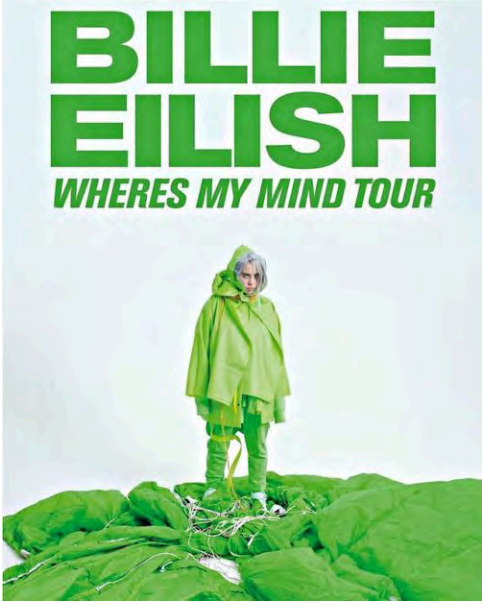
## BORN IN THE BIZ

Not unlike other artists who entered the industry at a young age, Billie Eilish's family is well established in show business.

Her parents – actors, musicians, and screenwriters Maggie Baird and Patrick O'Connell – both appeared in several movies and TV series. Her older brother Finneas O'Connell had roles in the series *Glee* and *Modern Family*. He also writes many of Billie's songs.

**Billie and her family looking very cool.**

After signing with Interscope Records, Billie's career took off and an entire persona was crafted around her. To make it, you have to push the agenda. Ten years ago, Interscope artist Lady Gaga was all about Monarch mind control imagery. Now it is Billie Eilish's turn. But worse.




**The name of Billie's 2018 tour was *Wheres my mind*. That's the kind of thing a dissociated MK slave would say.**

**Billie's massive fashion photoshoot for Garage magazine depicts her with three faces – the middle being "robotic". An apt way of depicting the multiple alter-personas of an MK slave.**

The music videos leading up to *bury a friend* are simple yet extremely symbolic. Put together, they tell the story of a young girl entering a dark, repressive world.

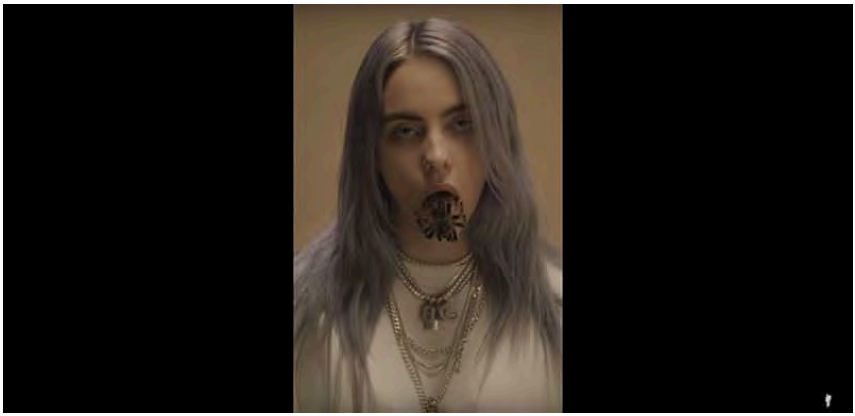
**In the video *lovely*, Billie and Khalid (another young industry darling) walk around like lifeless zombies inside a glass box wearing chains. In short: Two young artists under industry control. At the end of the video, Billie hides one of Khalid's eyes while he opens one of hers. The one-eye signs equals being an industry slave.**

**In *when the party's over*, Billie sits in front of a glass of black liquid, still wearing her trademark chains.**

**After downing the entire glass, Billie immediately begins gagging and black liquid start gushing out of her eyes. It's difficult to watch. Does the black liquid she ingested represent toxic industry she's entering?**

The next video *you should see me in a crown* goes even deeper in "trauma territory".

**Billie wears an "ironic" crown, the kind of crowns given to slaves to ridicule them. Real, actual spiders are crawling all over her.**



**At one point a big, hairy tarantula crawls out of her mouth. There was no CGI involved there. Viewers are watching "snuff trauma".**

Needless to say, the above scenes are many people's worst nightmares as they play on our natural, instinctive revulsion of specific things. For this exact reason, spiders are used in actual MK programming to cause trauma and dissociation.

> One thing discovered by research into the genetic transmission of learned knowledge by humans to their children was that people are born with certain fears. Snakes, blood, seeing internal body parts, and spiders are all things that people are born fearing. The phobias toward these things are passed down genetically from one generation to another. In searching for traumas to apply to little children, the Programmers found that these natural phobias which occur in most people from birth will work "wonderful" to split the mind. Along this line, the following are samples of traumas done to program slaves: a. being locked in a small confined spot, a pit or cage with spiders and snakes. b. being forced to kill, and cut up and eat innocent victims, c. Immersion into feces, urine and containers of blood. Then being made to eat these things. By the way, when the child is placed into a small box with spiders or snakes, they will often be told that if they play dead the snake will not bite them. This carries out two things for the programmers, it lays the basis for suicide programs (i.e. "if-you-are-dead, then you-are-safe" thinking) and it teaches the child to dissociate. Traumas to split the mind are not just high voltage or natural phobias, but encompass the full range of the emotional and spiritual being of

the victim.
– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Most of the awful things described above appear in Billie's videos: Confinement, ingesting poison, forced contact with repulsive insects, etc. *bury a friend* covers the rest.

## BURY A FRIEND

**This is the cover art of the album "When we all fall asleep, where do we go" which was released with the video *bury a friend*. The white eyes symbolize a lack of soul and/or demon possession. As seen in previous articles, many young artists are portrayed with blank eyes (i.e. Poppy, Trippie Redd, etc.). The industry loves to portray their slaves that way.**

The videos leading to *bury a friend* depicted the "trauma and breakdown" of Billie Eilish. *bury a friend* portrays the final product: A demon-possessed yet utterly abused MK slave.

**The video begins with a guy sleeping and waking up in terror. Before he goes back to sleep, he says "Billie", as if it was the name of the demon he just saw.**

**Billie then appears under the bed, with all-black eyes. She starts singing about horrific things.**

In an interview, Billie stated that the video has something to do with the concept of sleep paralysis. Most people who experience this phenomenon feel an "evil presence" around them. For this reason, it is often referred to as "a demon in the bedroom". In *bury a friend*, Billie is the demon.

**As she walks in a hallway (which is reminiscent to the creepy Elisa Lam at the Cecil Hotel video), Billie's feet contort in all kinds of unnatural ways, again implying demon possession.**

Then, an unseen "force" takes control of Billie.

**Hands come out of nowhere and start manhandling Billie.**

The hands represent MK "handlers" – those who drug, abuse, traumatize and program MK slaves. Coincidentally enough, all of these horrible things happen in the video.

**The hands forcefully take Billie from one place to another. Here, she's in a dark room – looking completely "out of it" as the hands simulate abuse and strangulation.**

As this is happening, Billie sings about a series of traumatizing things:

> Step on the glass, staple your tongue (Ahh)
> Bury a friend, try to wake up (Ah-ahh)
> Cannibal class, killing the son (Ahh)
> Bury a friend, I wanna end me

All of these things are used to traumatize slaves. "Bury a friend" is the final blood sacrifice.

**The hands tear out Billie's clothes (who is a minor). One cannot ignore the subtext of sexual abuse happening here – a staple in trauma-based mind control.**

**The hands stab Billie's back with a bunch of needles. Then, they push in something vile in her bloodstream.**

At this point, it is difficult NOT to see the mind control theme of this video. In actual MK programming needles are used to cause pain, trauma and to inject drugs and poisons.

**The handlers violently grab Billie's hair and lift up her head up. Again, her eyes changed color and she's completely out of it. Mind control.**

At this point, she sings:

> I wanna end me
> I wanna, I wanna, I wanna… end me
> I wanna, I wanna, I wanna…

MK slaves are tempted to kill themselves in order to end their suffering. However, they cannot because they lost control of their body and free will.

The second verse of the song explains that she's dealing with an entity that can help her become a star. However, there's a cost.

> Keep you in the dark, what had you expected?
> Me to make you my art and make you a star
> And get you connected?
> I'll meet you in the park, I'll be calm and collected
> But we knew right from the start that you'd fall apart
> 'Cause I'm too expensive

The bridge of the song sums up the true meaning of the song.

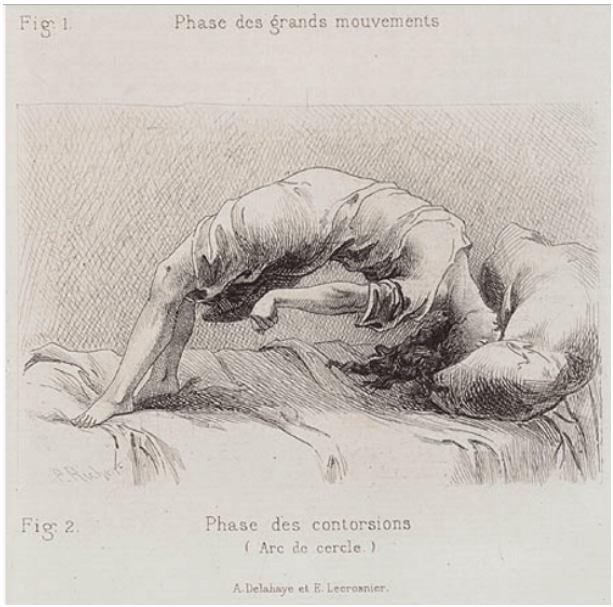
> For the debt I owe, gotta sell my soul
> 'Cause I can't say no, no, I can't say no
> Then my limbs all froze and my eyes won't close
> And I can't say no, I can't say no

It is about selling her soul to the industry and becoming part of its MK system.

**As she sings these upsetting words, Billie (with blackened eyes) levitates and spins around, again implying demon possession.**

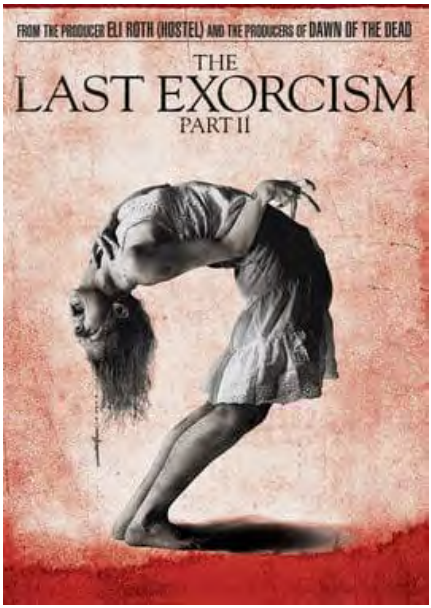
Demonology and satanic rituals are an important part of MK programming. As if to confirm everything, Billie is seen in an extremely symbolic pose.

**This specific pose has been known for centuries. Some call it the "arch of hysteria".**




**A depiction of the arch of hysteria by 19th-century neurologist Jean-Martin Charcot. The book describes hysteria as "psychological disturbances that manifest themselves as neurological symptoms".**

For centuries, the arch of hysteria has been associated with demon possession.




**The poster of The Last Exorcism featuring a similar pose.**

Probably for this reason, the arch of hysteria is extremely important in occult elite symbolism.

**Tony Podesta has the sculpture "Arch of Hysteria" by Louise Bourgeois hanging in his house. An entire article could be written about this ultimate depiction of human suffering.**

At the end of the video, Billie disappears from under the guy's bed. Think this was creepy? There might be even more to this.

## ABOUT X?

What does Billie actually mean by "bury a friend"? Some believe that it is a reference to the death of XXXtentacion.

**Billie and X were "close friends". After X's death, she released a song titled *6.18.18*, the date of his death.**

As seen in my article about the bizarre death of X, the rapper was getting involved with the darker side of the industry. Also, he was obsessed with the number 666. Oddly enough, in kabbalistic numerology, the date of death is translated to 6.6+6+6.6+6+6.

**Is the guy sleeping in Billie's video meant to represent X?**

Considering the fact that *bury a friend* combines the concepts of selling one's soul, "owing a debt" with a whole lot of evil stuff, one question needs to be asked: Was X the blood sacrifice required for Billie's big break in show business?

## IN CONCLUSION

Mainstream media tagged Billie Eilish as “the future of pop”. And, as seen above, everything about her reeks of industry toxicity. While she is praised for her originality, she is also yet another young artist who is going for the “soulless, depressed, suicidal, satanic, mind controlled zombie” persona.

The video *bury a friend* sums up everything that is foul with the music industry. It depicts the abuse of a young girl at the hands of unseen people as she turns into an evil, possessed demon. It encompasses all of the sick obsessions of the occult elite and crams them into the music video that is meant to be viewed by millions of teenagers.

Since she’s the perfect vessel to push the industry’s agenda, her career is taking off and she will get a whole lot of exposure. Is it worth it? Well, in Billie’s own words:

> For the debt I owe, gotta sell my soul
> ‘Cause I can’t say no, no, I can’t say no

## THE OCCULT MEANING OF "CROWN" BY TXT, THE NEW K-POP SUPERGROUP

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My first article about K-POP was nine years ago and, since then, things have evolved considerably. K-POP has exploded from its Asiatic market base to take over the music industry worldwide. For instance, in 2018 the group BTS successfully crossed-over to the Western world to become one of the best-selling musical groups in the world. According to the International Federation of the Phonographic Industry (IFPI), BTS represented the second best-selling artists worldwide in terms of physical, digital, and streaming platforms, coming in second only to Drake. In December 2018, *Billboard* reported that BTS ranked #8 in their year-end Top Artist Chart and #2 in the Duo/Group ranking, second only to Imagine Dragons. Another confirmation of the group's "acceptance" into the Western market: BTS will be the musical guests on Saturday Night Live on April 13th alongside Emma Stone.

**BTS at the 2019 Grammy Awards.**

BTS was formed by Big Hit Entertainment in 2013. Six years later, Big Hit announced the creation of a second K-POP group: Tomorrow X Together – also known as TXT. Consisting of five boys aged between 16 and 19 years old, the group is described as "BTS' little brother". Although the group just emerged from the laboratories of Big Hit, it only took days to reached the top of the K-POP world. Why? Connections. To who? The Crown.

## STRAIGHT TO THE TOP

On March 5th 2019, TXT was introduced to the public in a media showcase organized by Big Hit. The following day, Spotify chose TXT as the "Early Noise" feature of 2019 – an initiative to identify the next big thing in music. A statement released by Spotify stated:

> "Early Noise is the culmination of Spotify's commitment to unearthing rising stars and we are very excited to play a part in TXT's rise to the K-Pop stratosphere. Through the Early Noise initiatives, we believe that Spotify can develop a global audience for TXT and connect this young talented group with fans from all over the world".

When the world's largest streaming service has got your back, you're doing good. There's lots of YouTube love as well. At the time of writing these words, the group's first video *Crown* amassed over 35 million views in less than ten days. These numbers directly rival those of top Western mainstream artists.

> It's been less than a week since their debut, and rookie K-pop group Tomorrow X Together are already making waves. Their first mini album *The Dream Chapter: STAR* dropped on Monday (March 4), and it didn't take long for the Korean boy band to clinch the No. 1 spot on the iTunes Top Albums chart, dominate worldwide Twitter trends, and sign a U.S. distribution deal with Republic Records. Not to mention, the music video for their debut single "Crown" racked up over 14 million views in its first 24 hours.
> – MTV News, Your Guide to Tomorrow X Together, the K-Pop Rookies All Over Your Timeline

Considering the fact that TXT is a brand new group, does it mean that it'll be bringing a fresh, new, innovative energy to the music world? Of course not. For instance, take a look at this pic found on Twitter.

**The unavoidable one-eye sign, proof of elite control.**

**Again.**

Here’s another promo pic.

**Horns and pizza? Hmm…**

During the media showcase, the group was asked about the song creation process. Beomgyu's answer is short, yet perfectly sums up the group's reality.

> "Unfortunately, we were not able to participate directly with the lyrics."
> – Billboard, Inside Tomorrow X Together's Debut Showcase in Seoul

The video *Crown* sums up another reality of the group: They are owned by the occult elite, which keeps forcing its agenda and symbolism on popular culture – especially towards young people. Here's a look at it.

### *CROWN*

The Korean title of the song essentially translates to *The Day Horns Grew Out of My Head*. Wow, that sounds kind of satanic. But is it, though? Yes, it is.

This is the “official” explanation of the song.

> One day, a boy wakes up to find horns sprouting from his head, and these horns made him feel confused and alone, so he isolated himself, afraid of what people would say — until he met a boy with wings and he didn’t feel so alone anymore; and by connecting with another person, the boy starts to see his horns as a crown.

However, through occult symbolism, the video adds another layer to the song which takes on a deeper meaning.

**The video begins with a dualistic, black and white checkered background.**

The background and the group’s attire focus on the elite’s trademark colors: Black, white and red. These colors and the dualistic checkerboard pattern are extremely important in occult rituals.

**Masonic rituals take place on a checkerboard floor meant to represent the opposing forces of duality. This is where "transformative" ceremonies occur. The members of TXT are about to be "transformed" as well.**

This powerful combination is also used in Monarch mind control.

**Kim Noble – a Monarch programming survivor – created a series of paintings describing ritual abuse. The dualistic pattern is extremely important.**

**Leaning on a dualistic pattern, horns grow on Beomgyu's head.**

The lyrics of the first verse describes something an MK slave would say:

> You, who's staring at me blankly in the mirror
> Is not me (YA, YA, YA)
> Dizzy headaches and
> Something on my head
> Wanna run away, wanna disappear
> Far away (YA, YA, YA)
> (Save me) Who am I?
> I don't know who I am oh

Then, they realize that horns are growing on their heads.

> My body must have gone mad
> There's a horn coming out of my head
> What do I do? I don't know how to stop it
> Oh, I'm the only bad thing in this world
> (Save me, maybe I have turned into a monster
> Got no one but you)

**The alter persona in the mirror turns into a devil.**

In the second verse, the boy meets a guy with wings.

> Why is the world treating me like this?
> Got a horn on me all of a sudden
> Would there be a light? Even for the devils?
> And then your wings were spread in front of my eyes

**Another example of duality.**

In the chorus on the song, the singers embrace the fact that they have horns on their heads.

> There's a horn rising up on my head
> But I love it
> You become my crown
> The sensation of going pit-a-pat
> My heart is mayhem

> But I love it
> (We have finally become perfect)
> [The two of us, us, us]

The symbol associated with evil and black magic (horns) has turned into a symbol of power (crown). The union between the horned person and the winged person has made them "perfect". This alludes the occult concept of the union of opposites. The refrain of the song further exemplifies this concept:

> Tell me please
> I'm the only one who completes your half
> This moment, my name is called

Did you know that there's a mythical figure that has horns, wings and that represents the union of opposites? Its name is Baphomet.

**This depiction of Baphomet by Eliphas Levi symbolically represents the most essential element of magic: Duality.**

In occult symbolism, Baphomet represents the esoteric forces at work while practicing magic.

> "The practice of magic – either white or black – depends upon the ability of the adept to control the universal life force – that which Eliphas Levi calls the great magical agent or the astral light. By the manipulation of this fluidic essence the phenomena of transcendentalism are produced. The famous hermaphroditic Goat of Mendes was a composite creature formulated to symbolize this astral light. It is identical with Baphomet the mystic pantheos of those disciples of ceremonial magic, the Templars, who probably obtained it from the Arabians."
> – Manly P. Hall, The Secret Teachings of All Ages

Appropriately enough, the song *Crown* contains several references to magic. During the hook, the group sings:

> Stop the loneliness, abracadabra
> Stop the suffering, abracadabra

To most, abracadabra is a silly incantation used in stage magic tricks. However, in occult circles, this phrase is believed to be imbued with actual magical power. Its origins are ancient and mysterious.

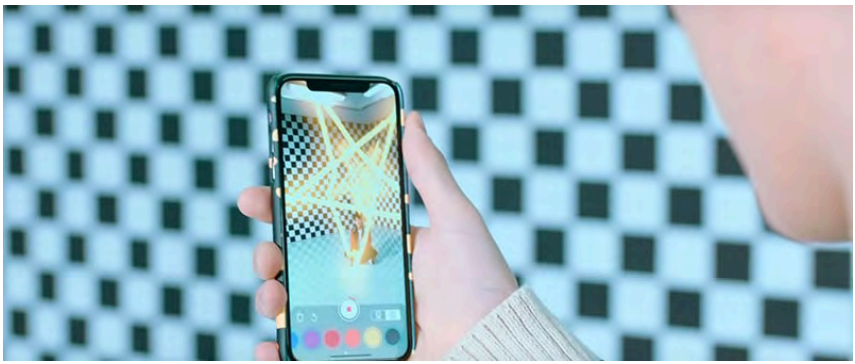
> Scholars who support the Hebrew etymology say that abracadabra is a corruption of the Hebrew, ebrah k'dabri, meaning "I will create as I speak," ie that the act of speech will magically create new realities. If this is indeed the derivation, then it would chime with the kabbalistic notion that the words and letters of the Hebrew alphabet have the power to create.
> – abracadabra, Jewish Chronicles

The bridge of the song contains another reference to magic.

> Your existence changes my world like magic
> I'm not in pain anymore
> (I got crown on my head)

In the video, the concept of magic is represented by the

pentagram – which is also found on the forehead of Baphomet.



**Note that inverted pentagrams represent Black magic.**

**Soobin is completely surrounded with pentagrams.**

**The smiling band members do a cute little dance routine as a cute little (inverted) pentagram appears. What a cute way of introducing the occult elite's symbolism to children.**

With a few simple (yet powerful) words and symbols, the video describes the occult process of the union of opposites to create magic. Considering the fact that the members of TXT did not write any of their song's lyrics, this profound meaning comes from their puppetmasters. Does the video provide proof of such a claim?

**A big fat one-eye sign confirms that this was all an occult-elite-approved message.**

**The video ends with the band members back in their original position with horns flashing over their heads. They've been "hornified" by the occult elite.**

Did you enjoy the video? If so, you can also buy a Baphomet-inspired shirt.

## IN CONCLUSION

Only days after being introduced to the public in a media event orchestrated by its mother company Big Hit, TXT was launched into the "K-POP stratosphere" (as Spotify puts it). The video *Crown* is the group's introduction to the world, a manifesto summing up the beliefs of those who own them.

While this video featuring innocent-faced adolescent boys has a cutesy vibe that is meant to appeal to children and teenagers, its symbolic message is quite dark and profound: It describes the forced exposure of the boys to the dark, evil side of spirituality (horns on the head), an experience that is described as painful in the song's lyrics. When exposed to "the light", the group ends up embracing the horns – referring to it as a "crown".

In some ways, Crown is the group's "initiation" into the occult elite's industry. Indeed, to make it big, artists need to "grow horns on their heads" and embrace the deformity forced on them. Furthermore, they must be used to normalize the occult elite's beliefs and symbolism to the youth in videos that use cute visual techniques to communicate powerful messages.

The main one: Confusing horns on your head for a crown.

## THE MEANING OF PAUL MCCARTNEY'S "WHO CARES": IT'S ABOUT MK ULTRA

This site often talks about young, brand new artists who were groomed by their record labels and released onto the world with a carefully calculated gimmick. Well, this article will not be about that kind of artist. It will be about a 76-year old icon who was part of the most influential group in the history of pop music and who attained the title of “living legend” about three decades ago.

Indeed, Paul McCartney began recording music over 60 years ago. He released over 30 albums as a member of The Beatles, Wings and as a solo artist. He was inducted in the Rock and Roll Hall of Fame in 1988 as a member of the Beatles and, again, in 1999 as a solo artist. He’s also an 18-time Grammy Award winner who has written or co-written 32 songs that reached number one on the *Billboard* Hot 100 chart.

So, Paul McCartney is not exactly a newcomer. In fact, he’s been, for decades, the subject of the oldest conspiracy theory in the history of pop music: “Paul is Dead“.

**A magazine cover from the 1960's about the alleged death of Paul McCartney.**

This theory, which surfaced around 1967, asserts that McCartney actually died in a car crash in 1966 and was replaced by a look-a-like.

> Proponents of the theory maintained that, in November 1966, McCartney had an argument with his bandmates during a Beatles recording session and drove off angrily in his car, crashed, and was decapitated. To spare the public from grief, or simply as a joke, the surviving Beatles replaced him with the winner of a McCartney look-alike contest. This scenario was facilitated by the Beatles' recent retirement from live performance and by their choosing to present themselves with a new image for their next album, *Sgt. Pepper's Lonely Hearts Club Band*.
> – Wikipedia, "Paul is Dead"

Those who believe that "Paul is Dead" analyzed the facial structure of the real McCartney versus the fake one, decoded hidden messages in the band's song lyrics (some in reverse) and interpreted symbolism found in The Beatle's album art.

**The iconic cover of the album *Abbey Road* was interpreted by proponents of the "Paul is Dead" theory as a symbolic funeral procession for Paul McCartney. John Lennon, dressed in white, is said to symbolize the heavenly figure; Ringo Starr, dressed in black, symbolizes the undertaker; George Harrison, in denim, represents the gravedigger; and McCartney, barefoot and out of step with the others, symbolizes the corpse. The number plate of the white Volkswagen Beetle is "28IF" – representing McCartney's age "if" he had still been alive. Furthermore, the left-handed McCartney holds a cigarette in his right hand which also supported the idea that he was an imposter.**

Whoever Paul truly is, that person went on to have a long and prolific career. And he doesn't appear to be close to retiring. His latest album *Egypt Station* debuted at #1 on the US Billboard 200.

**The album cover of *Egypt Station*. Readers of this site will probably recognize some symbolism in there.**

However, in this day and age, to remain part of the industry (even if you're a "living legend") you must embrace the elite's agenda. And show your submission. And Paul did what he had to do.

**This is Paul McCartney's photoshoot with GQ magazine around the time his album was released. Hiding one eye = submission to the occult elite.**

Paul's latest video *Who Cares* is yet another example of this fact. While the song has a distinct 1985 feel to it, the video is very 2019. Indeed, it has all of the symbolism and mind control messages found in countless pop videos nowadays.

### *WHO CARES*

Unlike the video, the song's lyrics are quite simply: They're about not caring about what others think. The chorus goes:

> Who cares what the idiots say
> Who cares what the idiots do
> Who cares about the pain in your heart?
> Who cares about you?
> I do

In the video, actress Emma Stone plays the role of an anxious woman seeking treatment from Paul McCartney, who plays

the role of a “behavioral hypnotist”. Then things sink quickly into the dark world of Monarch programming (if you don’t know what that is, read this article first). In fact, he turns into a mind control handler.

Right from the start, the video uses lots of imagery, references, and symbols that relate to mind control.

**The video begins with various symbolic images that foreshadow what is about to happen. Here, a hypnotic spiral pattern over a page of text.**

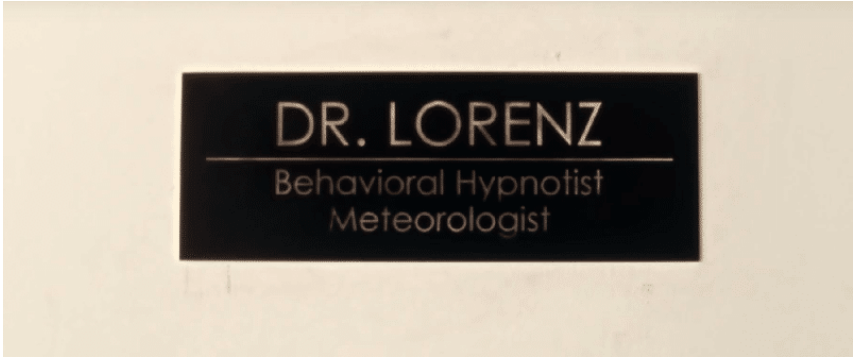
**The title screen features a spiral and a lightning bolt – two symbols that will reappear in the video and that will take on an important meaning. There’s also a pair of antique stork scissors. Those were originally used by midwives to clamp and cut the umbilical cord of newborns. Why is it on there?**

The actual video begins with Emma Stone entering a building

from the emergency exit door. Right from the start, things are topsy-turvy.

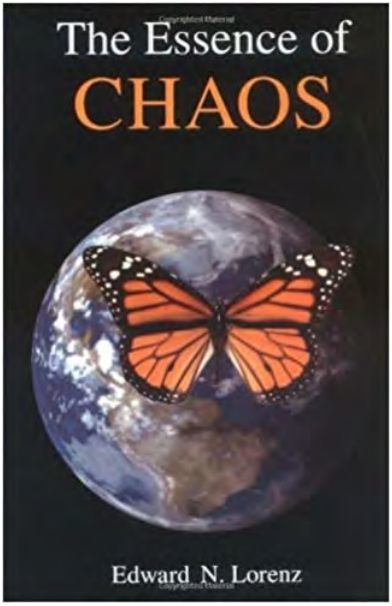
**Emma is wet from the rain because she didn't have an umbrella. This detail will become important later on.**

Then, Emma finds Paul McCartney's office, who goes by a symbolic pseudonym.




**McCartney's office door sign says: "Dr. Lorenz, Behavioral Hypnotist, Meteorologist".**

So why is McCartney called Dr. Lorenz and why is he also a meteorologist? These clues point to a specific person: Edward Norton Lorenz.




**One of Edward N. Lorenz's seminal books. Is it a coincidence that the video is secretly about Monarch programming?**

Edward Norton Lorenz was an American mathematician and meteorologist who founded modern chaos theory from which is derived the "butterfly effect" which theorizes that the flapping of butterfly wings can lead to a tornado. In *Who Cares*, the fields of psychology and meteorology are combined to tell a story rife happening in the inner-world of Emma Stone.

When Emma enters McCartney's office (aka Dr. Lorenz), we immediately see lots of symbolic objects.

**On the left is a painting of a joker-like figure, drawn in a dualistic black and white pattern (pure Monarch programming symbolism). Of course, it has one eye hidden. Next to the painting is a statuette of Pan – the half-goat, half-human nature god – a favorite figure of the occult elite. On the left is an umbrella which will end up representing Emma's programming.**

**As Emma sits with Dr. Lorenz, we see old-school equipment such as CRT TV displaying static and a pair of headphones on the head of a mannequin. It is all about clearing the mind.**

Then Dr. Lorenz begins interacting with his patient with sentences that are reminiscent of NLP (neuro-linguistic programming).

> "It's a bit unruly here but, that's the way it goes. Disorder. Out of order. Order out of disorder. It all gets a bit chaotic sometimes, doesn't it?"

All of this relates to the chaos theory of the actual Dr. Lorenz. Also, as seen in previous articles, the main motto of the occult elite is “order out of chaos”.

**Emma drinks a cup of tea given to her by Dr. Lorenz.**

Right after drinking some of the tea, Emma spaces out. Was the tea laced with something? Drugs such as LSD are used in actual Monarch programming to facilitate the programming of MK slaves.

**Then the Dr. opens a box that reveals a hypnotic spiral pattern. He tells her to focus on the pattern.**

Then, the setting of the video changes drastically. Emma completely dissociates from reality (the goal of Monarch mind control) and enters a bizarre alternate dimension that is rife with symbolism. Not unlike classic MK tales such as

*The Wizard of Oz* and *Alice in Wonderland*, this alternate world represents the dissociated slaves' perception of reality while they are being programmed through trauma.

**The world of dissociation is drastically different from the "real world". It is all based on dualistic patterns.**

While dissociated, Emma is constantly surrounded by dudes with faces painted half black and half white, not unlike the painting seen in Dr. Lorenz's office.

**This painting by Kim Noble (a survivor of trauma-based mind control) uses the same exact dualistic pattern to represent herself as an MK slave.**

In the video, these dualistic 'demons' torment Emma and take pleasure in subjecting her to various forms of trauma. The credits say that these guys are the "idiots" that McCartney sings about in the song's chorus.

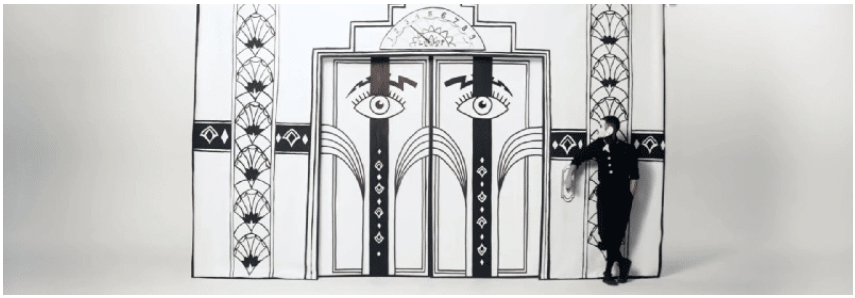
**Dr. Lorenz is the head handler in charge of the "idiots".**

At face value, Dr. Lorenz teaches Emma to not care about what idiots say and do. That's great advice. However,

considering the MK symbolism found in the video, there's a deeper meaning. While dissociated, Emma is actually being subjected to trauma by the "idiots".

**The idiots stab Emma's exposed heart – a symbolic way of representing physical abuse.**

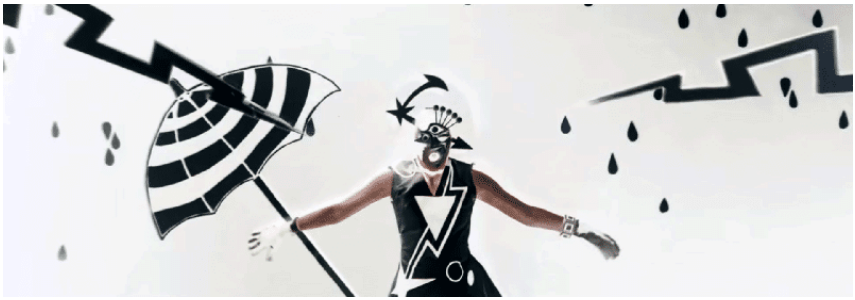
**Emma is stuck to a wheel and is spun around. Spinning slaves to cause disorientation is a classic programming technique. The inverted question mark alludes to the advanced state of confusion of the slave.**



**Emma is then stuck inside an elevator with eyes and a lightning bolts as eyebrows (more on this later).**

**Inside the elevator: More trauma by the idiots.**

**As programming progresses, Emma wears a mask that features a big, fat, one-eye sign. While, at face value, the umbrella represents her being "immune" to what the "idiots say", the general MK context of the video and the umbrella's dualistic pattern might imply that the umbrella actually represents her internalizing the handler's programming.**



**Then, Emma gets struck by lightning. This is a great way to represent another trauma-inducing technique: Electroshock.**

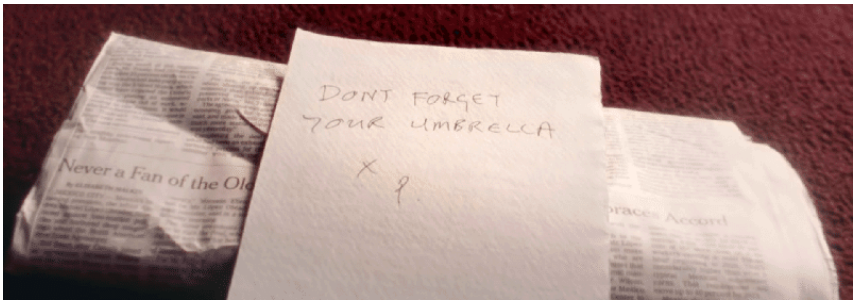
In the end, we see the final product of the programming.

**If you read other articles on this site, you know that this is pure MK symbolism: Duality, one-eye hidden and mouth covered. These symbols represent the blindness and the powerlessness of the programmed slave.**

**Paul makes a final one-eye sign (surrounded by spirals) to make sure you understand that he was playing the role of an MK handler in the video.**

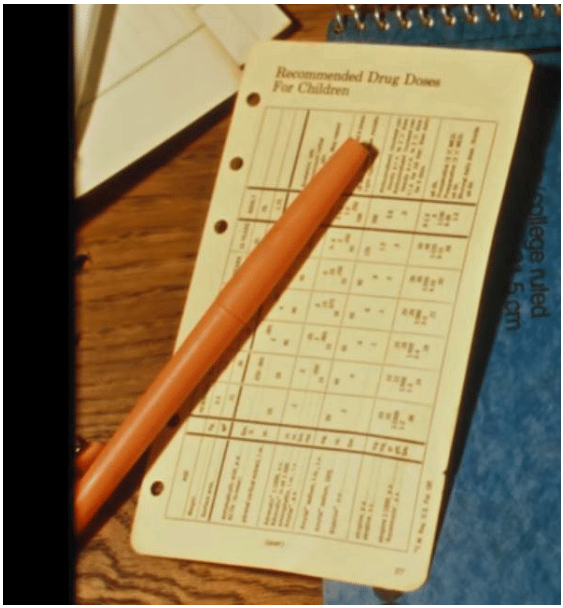
Then the video snaps back to reality.

**Emma finds herself sitting alone in the room. There's no more furniture. How long was she dissociated for?**




**The Dr. left a note to Emma saying "Don't forget your umbrella" atop of the newspaper she used as an umbrella. On a deeper level, "Don't forget your umbrella" means "Don't forget your programming". The signature is quite enigmatic.**

The video ends with a prolonged outro featuring some curious objects.




**"Recommended drug doses for children". So Dr. Lorenz also "treats" children? Hmmm…**

## IN CONCLUSION

*Who Cares* manages to pack in 6 minutes a plethora of symbols that are directly associated with the occult elite. Paul McCartney plays the role of a hypnotist who uses the false premise of treating Emma Stone's anxiety to lead her into dissociation and trauma-based mind control.

On a wider scale, this video proves that the elite's agenda is unavoidable, even for iconic veteran artists such as Paul McCartney. To remain in the industry, all artists must abide by the Orwellian and totalitarian rules of the elite that forces all artists to adopt a specific set of symbols and narratives. And that includes promoting the elite's most horrific practice: Monarch mind control.

Who cares? We do.

## THE MEANING OF MADONNA'S "MADAME X" PERSONA AND THE VIDEO "MEDELLÍN"

In my article about the 2009 Video Music Awards, I dubbed Madonna the “grand priestess of the music industry”. And, ten years later, we can confidently say that Madonna lived up to that title. Indeed, throughout the years, Madonna’s act consistently put on display her position of power in the music industry, often acting as a “godmother” to new female superstars.

To exemplify this fact, most of her public appearances are imbued with a ritualistic and ceremonial dimension.

**In this "iconic" moment of the 2003 VMAs, Madonna plays the role of the celebrant in a symbolic "wedding" between Britney Spears and Christina Aguilera. It was their "initiation" into the higher-ups of the music industry. As we'll see later, Madonna's newest video *Medellín* also contains a symbolic wedding.**

Madonna is well aware of the ritualistic meaning behind her performances. Prior to her 2012 Superbowl Half-Time performance, Madonna told Anderson Cooper:

> "The Superbowl is kind of like the Holy of Holies in America. I'll come at halfway of the "church experience" and I'm gonna have to deliver a sermon. It'll have to be very impactful."

And, yup, that performance was "impactful".

**Madonna entered the Superbowl as an Ishtar-like goddess figure. The entire thing was an occult elite ritual that was replete with symbolism (read my article about it here).**

In 2019, at 60 years old, Madonna is still at it. While her fans like to gush about how Madonna keeps "reinventing herself", her act is actually quite consistent: It is actually 100% based on the occult elite's current agenda, combined with an attempt to remain relevant by associating with young and popular artists.

Case in point: Her new album *Madame X*. Indeed, everything about this album is pure occult elite agenda as it clearly revolves around the dark world of Monarch programming. And, to stay relevant, Madonna recruited Colombian reggeaton star Maluma to dance around her.

Here's a look at the symbolism surrounding this new thing she did.

## MADAME X

Madonna's new alter-persona Madame X is described as a "secret agent who changes identities". And, unsurprisingly enough, this is all about MKULTRA. The name itself relates to the lack of a core personality.

**On the album cover, the name "Madame X" is etched on Madonna's lips, as if they were stitched together: A symbol representing an MK slave being "silenced" by the alter-persona.**

To introduce her fans to her new alter-persona, Madonna released a short video titled *Welcome to the World of Madame X*. This 59 seconds-long video managed to pack a whole lot of obvious MK symbolism.

The video begins with Madonna saying:

> "Madame X is a secret agent traveling around the world, changing identities, fighting for freedom, bringing light to dark places".

It should be noted that one of the actual goals of project

MKULTRA was to create spies and secret agents who changed identities through triggers. “Fighting for freedom and bringing light to dark places” is basically code for saying “doing the occult elite’s bidding”.

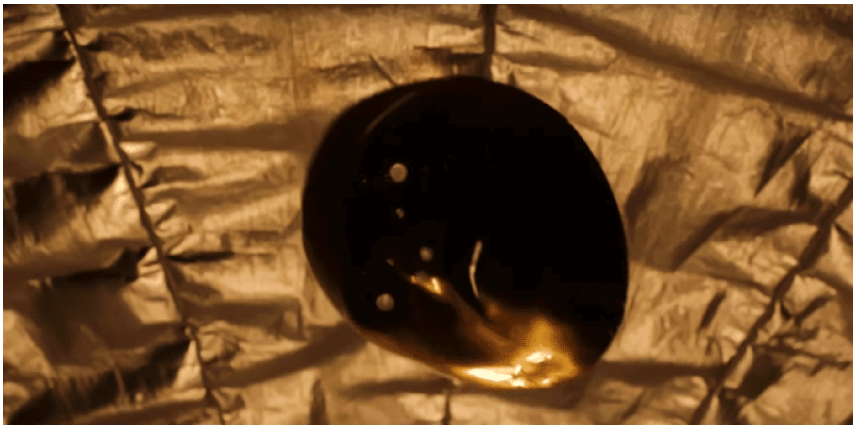
Madonna then lists her various “identities”:

> “Madame X is a dancer, a professor, a head of state, a housekeeper, an equestrian, a prisoner, a student, a mother, a child, a teacher, a nun, a singer, a saint, a whore …”

Here, Madonna alludes to various kinds of programming, including Beta Kitten programming (a whore).

While she says these words, the viewers are treated to various images that directly point to Monarch programming.

**A mannequin with no wig – a classic symbol to represent an MK slave.**



**A mask floats in the air for several seconds. Masks represent the interchangeable alter-personas of MK slaves.**

**No eyes and no brains. Another way of representing an MK slave.**

**Madame X constantly wears an eyepatch – a convenient way of constantly displaying the one-eye sign.**

**Here, something is attached to Madonna's head. A restraint device for torture?**

All of this obvious imagery sets the stage for Madame X's single *Medellín.* The song and video prominently feature Maluma, a reggaeton artist from Colombia who is extremely popular with young people. In other words, he's a perfect recruit for the Grand Priestess of the industry.

## MEDELLÍN

**The cover art of the single sums up the gist of the video: Madonna, who is in a dominating position, holds Maluma with a symbolic red glove. Of course, her eye is hidden by an eye-patch, representing the fact that she's an "agent" of the occult elite.**

The video begins with a prayer that is all about Monarch mind control.

**The video begins with Madonna praying.**

She says:

> "Dear God,
> How can I trust anyone after years of disappointment and betrayal? How could I not want to run away? Again and again … Escape … I will never be what society expects me to be … I've seen too much … I cannot turn back … I have been kidnapped, tortured, humiliated and abused".

That last sentence sums up trauma-based mind control – the basis of Monarch programming. Slaves are kidnapped to then be tortured, humiliated and abused to force dissociation.

In the next scene, Madame X is a dance teacher who wears equestrian clothes, complete with a horse whip.

**Madame X is dressed in the occult elite's colors: Red, white and black.**

The lyrics of the first verse describe an MK slave being drugged and dissociated … while Maluma says generic Spanish words.

> I took a pill and had a dream (Yo también)
> I went back to my 17th year
> Allowed myself to be naive (Dime)
> To be someone I've never been (Me encanta)
> I took a sip and had a dream
> And I woke up in Medellín (¿Te gusta?)
> The sun was caressing my skin (Dime)
> Another me could now begin (Woo)

So Madonna took a pill and became "someone she's never been". She then "took a sip" and "another her could begin". Those are references to an alter-persona being triggered after being drugged (drugs are used in MKULTRA programming to facilitate dissociation).

Then, in the video, Madonna tells Maluma to come to her and things get sexual … and uncomfortable.

**A 60-year-old woman sucking the big toe of a 25-year-old guy. Why?**

After some kissing, spanking and other things that make one's facial expression gradually morph from "annoyed" to "horrified", things get ritualistic: Madame X and Maluma get married.

**Although I'm pretty sure she's not a virgin, Madonna wears a white dress and a veil – symbols of purity. Maluma is dressed in red – the color of sacrifice and initiation.**

This is not a wedding between two lovers: It is an initiation. Maluma, a rising star in the music business gets married to Madame X – a representative of the occult elite's MK system.

**The fact that the wedding is attended by weirdos (and not friends and family) is another clue hinting to the fact that this is actually an industry ritual.**

**The video ends with Maluma wearing Madame X's veil and kissing her on the forehead. Initiation complete.**

## IN CONCLUSION

If you've read other articles on this site, you probably realized that everything relating to *Madame X* is in perfect conformity to the wider agenda that is imposed on the entire entertainment industry. Indeed, *Madame X* features all of the MKULTRA symbolism, the occult color codes, and the

ritualistic elements we've seen displayed in the past by the likes of Britney Spears, Lady Gaga, Rihanna, Beyoncé, and many others.

While critics like to say that younger artists are "influenced" by Madonna, there's something deeper going on here: ALL of these artists are forced to display a specific set of symbols and narratives in their work. Even Madonna. Why? Because there's an obvious effort to "hegemonize" global popular culture, to make it fully compliant with the occult elite's agenda.

And, at age 60, Madonna still needs to do this MKULTRA, one-eye stuff. Why? Well, I'll let one of Madonna's own Instagram posts answer that question.

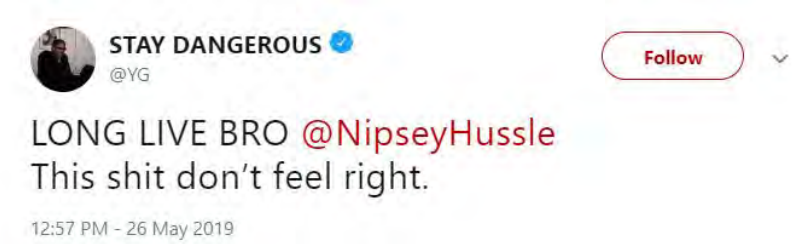
## THE MEANING OF YG'S VIDEO "IN THE DARK": IS IT ABOUT BLOOD SACRIFICE?

YG is a rapper from Compton, California who released his first single in 2009. Since then, he got signed with Def Jam records and released a steady stream of mixtapes and albums, amounting to an ever-growing fanbase. Other than a few radio hits, YG is mostly known for *FDT (F*** Donald Trump),* a protest song released a few months prior to Trump's election.

**The album art of FDT.**

YG has also been quite open about his "personal demons", namely alcohol abuse, which he says was used to cope with his paranoia. In 2019, his close friend Nipsey Hussle died

after being shot 6 times – a story that sparked its fair share of theories and conspiracies. This sad event clearly affected YG in a profound way. He even stated that the death of Hussle was the main reason behind the delay of his album release.




Yup, this doesn't feel right. And *In The Dark* – the first video released by YG since the murder of Nipsey Hussle – doesn't feel right either. It's basically a party with Satan and a bunch of demonesses dancing around as blood drips on a Masonic floor. Many interpreted the occult symbolism of the video as a veiled reference to the blood sacrifice of Nipsey Hussle. It also lead some people to conclude that YG sold his soul.

When these Satanic hip-hop videos pop up on YouTube, about 95% of the comments express disgust towards this symbolism that is historically alien to the genre. *In the Dark* is not an exception. Here are some of the comments found on YouTube.

**PARADOXx** 2 days ago
Bro this ain't even subliminal it's in your face satanic this is sad " he says in the dark i see the truth" nah the truth is in the light and Lord
90 REPLY
View 5 replies

**Jose Holguin** 3 days ago
Dude went full satanist, you on a losing team bro, Yahusha will get at you soon for deceiving our youth
98 REPLY
View 5 replies

**Nameless King** 2 days ago
Damn dawg they got you too #redpillseason #theawakening
8 REPLY

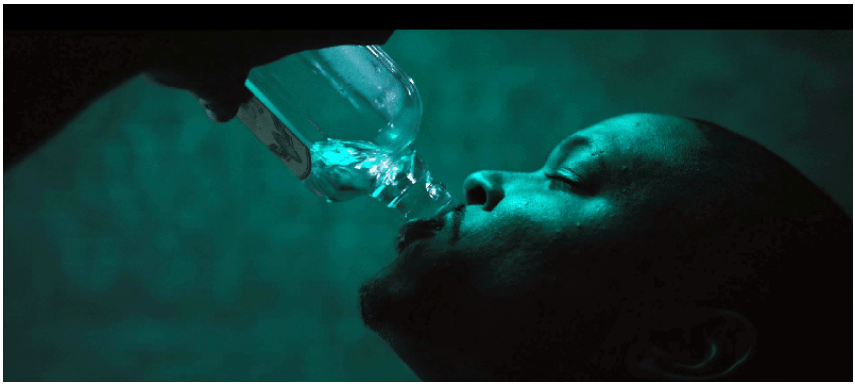
**John Smith** 3 days ago
YG showing people how to sell they soul and what's go on in the industry DON'T BE KNOW FOOLS STAY WOKE
34 REPLY

Judging by the comments, fans of rap do not like this kind of satanic stuff. But why does it keep popping up in videos featuring influential artists? Because it HAS to. It is part of an agenda.

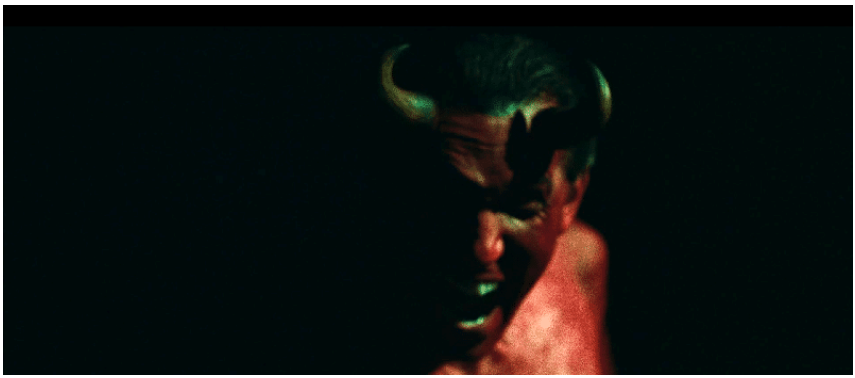
## IN THE DARK

The video begins with YG sitting on a couch and watching TV. Then, he sees an alluring bottle of tequila.

**The brand name on the bottle is Diablo. You know where this is heading.**



**YG downs the entire thing as if it was Gatorade after the 3rd quarter of a football game.**



**The devil appears. YG tries to punch him but he can't.**

One could interpret this intro as "YG fighting his alcohol demons". However, the video does not depict the downside of alcohol abuse and its repercussions. Quite to the contrary, after he drinks the Diablo brand Tequila, a funky, bass-heavy beat starts playing as YG and his crew join a party filled fun and sexy girls. And Satan.

YG rhymes:

> I'm in the dark goin' brazy
> I'm in the dark throwin' twenty past eighty

I'm in the dark, it's a movie, Scorsese
I'm in the dark, that's how life been lately

YG is "in the dark" and he appears to like it. Ironically, the definition of the expression "being in the dark" is "in a state of ignorance about something". Is YG "in the dark" about what his video actually about? Because he did not direct it.

In the context of the video, "in the dark" also mean "being in the dark side of the occult music industry". The symbolism of the video cannot be clearer.

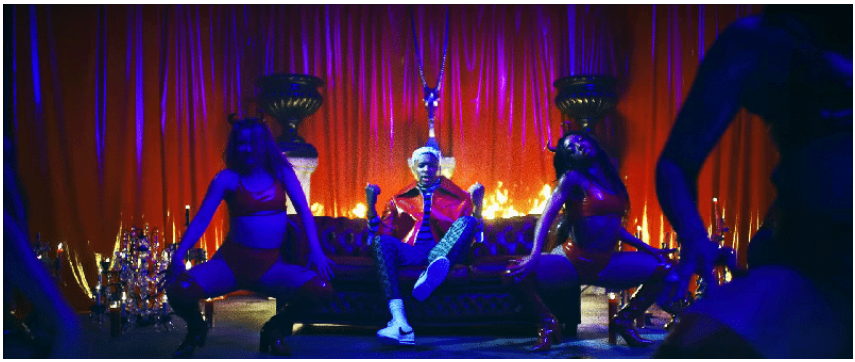
**As YG enters the dark side, we see a quick shot of a wall of skulls. Among the skulls are a dark statue and a gold chain.**

**The chain is very similar to the one Nipsey Hussle used to wear.**

Is this scene a “tribute” to Hussle? Considering the creepy setting and the overall context of the video, the “tribute” is rather gruesome. Is it maybe a reference to a … blood sacrifice?

**In another scene, there’s blood dripping on a book which appears to be the Bible. Satanic.**

**YG gets down surrounded by skulls, horns, and gargoyles. Satanic.**



**YG mimicks having sex while two horned girls try to make selling one's soul as sexy as possible. Also, there's a Baphomet head behind him. Satanic.**

Then, YG ceremonially enters the dark side.

**YG walks a fiery pathway with gargoyles on each side.**

**Before entering, YG passes a “gate” made of horns. This is about to be very satanic.**

**YG discovers a party where Satan himself (and his girlfriend?) dance around with a bunch of weirdos.**

**The party takes place on a Masonic checkerboard pattern floor.**

In occult-themed music videos, the Masonic floor is nearly always on prominent display. It is the dualistic surface on which ritualistic transformation occurs.

**A Masonic lodge. Rituals always take place on the checkerboard pattern floor.**

In the video, YG stands around looking somewhat confused by all of this weirdness. He is also somewhat reticent to join in. Does he reject this madness and go back home? Nope.

**YG gets on the Masonic floor and partakes in the party.**

In the scene above, YG is dressed in red from head to toe, and that's extremely symbolic. Yes, YG often wears red because he is affiliated with the Bloods, but there is more to this. Considering the occult context of the video, the red garments (especially on a ritualistic floor) bear a second meaning: Sacrifice and/or initiation.

Does the video represent YG's initiation in the occult elite's industry?

**Michael Jacksons *Blood on the Dancefloor* features the same combination of symbols and colors. It is a code that reappears throughout mass media.**

Later in the video, there is literal blood on the dancefloor.

**Blood drips on the Masonic floor.**

As stated above, the checkerboard pattern floor is a ritualistic surface on which occult transformation occurs. Blood on this floor represents blood sacrifice. Nipsey Hussle?

Then, things get weirder.

**People at the Satanic party dance feverishly as they appear to be covered in a combination of blood and water. I don't think that's sanitary.**

The video ends with YG and his crew leaving the party as we hear loud, demonic laughter. Then, YG is back on his couch watching TV. Did this all happen in his head? That's not really important.

## IN CONCLUSION

*In the Dark* is yet another recent hip-hop video that is drenched extremely overt satanic imagery. It contains the same exact symbolism as other videos analyzed on this site such as *Up* by Young Thug, *Topanga* by Trippie Redd and many others. This is not about being "edgy" or "creative"- it is about hegemonical control of pop culture by the occult elite.

In YG's case, the video has even darker implications. It is the first video released by YG after the violent death of Nipsey Hussle it contains some dark references to the event. The combination of the Nipsey chain, the wall of skulls and the blood on the Masonic floor is rather telling and, to someone who knows about occult symbolism, the message appears to be quite clear. YG himself was on the floor, dressed in red, in what seems to symbolize an occult initiation.

Was Nipsey Hussle sacrificed as the “price” for YG’s selling out? Is YG even aware of this? Or is he … in the dark?

## THE TWISTED MEANING OF MILEY CYRUS' "MOTHER'S DAUGHTER"

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Miley Cyrus is what I call a “barometer artist”. That’s because her act invariably mirrors whatever agenda needs to be pushed by mass media at that particular moment. Indeed, Miley never had her own sound, her own image or her own message. Her entire act was always dictated by her handlers ever since she was a child playing the role of Hannah Montana.

Appropriately enough, Miley recently appeared in an episode of *Black Mirror* where she played the role of a mind-controlled pop star who has absolutely no control over her career and her message. While her character (named Ashley O) keeps talking about “empowerment” to her fans, she’s actually a heavily medicated slave who does as she’s told by her handlers.

Only a few weeks after the release of that *Black Mirror* episode, Miley Cyrus unleashes upon the world *Mother’s Daughter* – an NSFW music video loaded with a bunch of calculated messages aimed a young people. Indeed, the video is essentially an infomercial sponsored by powerful groups, lobbies, and think tanks to propagate specific social messages.

**Shortly before the release of her video, Miley posted a photoshoot on Instagram made in collaboration with Planned Parenthood and the photographer Marc Jacobs. In this pic, Miley licks a cake that says "Abortion is Healthcare". The fact that cakes are used to celebrate birthdays is rather disturbing.**

According to media sources, *Mother's Daughter* is "a statement made in support of gender equality, freedom and the fight against discrimination and sexual harassment". Of course, the video was immediately praised by everyone in show business because that's the agenda right now and nobody can oppose it. Abortions good. Genders bad.

However, there is more to this video than meets the eye. Let's look at it.

## MOTHER'S DAUGHTER

The concept of the video is rather simple: Lots of guest appearances by activists and other people that support a

specific agenda. At the center of it all: Miley Cyrus wearing a red latex suit which features a symbolic “accessory”.

**Miley’s suit features a “vagina dentata” – teeth around female genitals. This ancient and archetypal symbol can be found in various cultures and is usually associated with cautionary folk tales about the dangers of copulation with the wrong women at the risk of harm and emasculation.**

Beyond the folk tales, the dentata aptly represents an important aspect of today’s mass media agenda: The weaponization of feminity. It is about using “feminism” (a distorted version of it) for social engineering. It is about turning the female body (with all of its warm, receptive and nurturing qualities) against its own nature. It is about radicalizing sexes and breeding hatred between males and females. It is about turning the sad reality of abortion into some kind of feminist power move.

Throughout the video, lots of messages are flashed on screen. They all have a strange, Orwellian quality to them.

**“Every woman is a riot” – the slogan of Ukrainian radical feminist activist group Femen.**

A riot is “a form of civil disorder commonly characterized by a group lashing out in a violent public disturbance against authority, property or people.” Is every woman truly a riot? Of course not. Some women are warm, gentle and loving people who do not feel the need to be angry at everything. By trying to be “feminists”, these people actually reduce and generalize women to fit their own contrived vision.

This next message is worse.

**“Virginity is a social construct”.**

The message is followed by a shot of a young girl.

**According to Miley’s Instagram, this is an 11-year-old girl named Mari from Flint, Michigan.**

So, let’s unpack “virginity is a social construct”. What does that even mean? As seen in past articles such as A Teen Vogue Video Says: “This Idea That the Body Is Either Male or Female is Totally Wrong”, there is a worrying trend in mass media

that urges young people to deny verifiable facts to embrace a radical and extreme social agenda.

Here's an excerpt from an article justifying this line of thinking:

> "Virginity is not real. It's a socially constructed phenomenon that functions to police our bodies and make us feel guilty about our sexual experience, (whether profuse or non-existent). It continuously puts power in the hands of heterosexual men, subjugates and takes power away from heterosexual women and denies the existence of non-het sexual bodies."
> – Lauren Forster, Why Virginity is a Social Construct

The fact that the video follows "virginity doesn't exist" with a young girl is weird. Do they believe that children are not virgins?

The video then continues with more strange imagery.

**The stomach of a woman who had a c-section is compared to the zipper of a purse. That's the kind of thing a psychopath would think about.**

The next message in the video gets spiritual.

**“Sin is in your eyes”. That’s the kind of thing a psychopath would say.**

The lyrics of the song kind go in the same pseudo-satanic direction as the message above. The first verse goes as follows:

> Hallelujah, I’m a freak, I’m a freak, hallelujah
> Every day of the week, I’ma do ya like I want ya
> I’m a Nile crocodile, a piranha

As you might know, hallelujah means “Praise the Lord” and is theologically the highest form of praise one can give to God. Combining this word with “I’m a freak” and “I’ma do ya” is basically a form of disrespect and blasphemy.

In the second verse, we start to understand what kind of psychopath would dream up these kinds of debasing messages.

> Hallelujah, I’m a witch, I’m a witch, hallelujah

As seen in my article The Sick, Twisted Messages in “Chilling Adventures of Sabrina”, there’s a clear and evident mass media push to associate witches with feminism.

Throughout the video, this chorus is repeated ad-nauseam:

> Don't f**k with my freedom
> I came up to get me some
> I'm nasty, I'm evil
> Must be something in the water or that I'm my mother's daughter

Miley says that she's nasty and evil because there's "something in the water". That's an interesting conspiracy theory. Her other theory is that she's nasty and evil because she's like her mother. Now that's an uplifting message for the youth.

Speaking of witch (not a typo), Miley's mother Tish Cyrus makes an appearance in the video.

**Miley's mother appears in the video on numerous occasions. Here, she wears a feline-print dress. In Monarch programming, feline prints are used to identify Beta Kitten slaves … and Miley Cyrus is a product of that system. Is this why Miley describes her mother as "vile and evil"?**

**Tish Cyrus draped in Chanel. Temporary material wealth for selling her daughter's soul.**

The video also features other "guests".

**Skateboarder Lacey Baker wears a shirt that says "They/Them". In a genderless world, using he/she is considered offensive.**

**Casil McArthur, a trans activist who underwent surgery to remove breasts.**

**Aaron Phillips is described as a "black girl in a wheelchair who happens to be trans".**

Is this video celebrating "diversity" or exploiting it? As stated countless times in previous articles, everyone has the absolute right to live in whatever way that makes them happy and comfortable. But there's a fine line between accepting people and hunting down the most "diverse" people and exploiting them in videos as if they were circus freaks for maximum virtue signaling points.

Here's what probably happened behind the scenes:

– Guys. You won't beleive this. I snagged the ultimate minority: Black, trans and in wheelchair!
– OMG, that's amazing! All of the diversity boxes are checked! Get her in the video right now! And all over Miley's Instagram! Whatta catch!

While clamoring "inclusivity", videos like this one actually reduces people to attributes such as "trans" or "disabled".

This final image sums up the entire video.

**Miley cosplaying Joan of Arc.**

Does this image convey power? Or the exact opposite? Miley sits on a carousel horse that is meant to go around in circles. She wears fake studio props as an armor. Miley is not leading anyone anywhere. She's a highly controlled pop star in a studio who is taking orders from a director (who is a white male, by the way).

The chorus might say "Don't f*ck with my freedom". However, those who own her never gave her any of it.

## IN CONCLUSION

*Mother's Daughter* is not art. It is propaganda and indoctrination. In only a few short minutes, this video manages to mix the occult elite's obsession with abortions,

gender-blurring, and satanism. Let's not forget the fact that they believe that virginity is a "social construct".

In the end, behind all of the virtue signaling and the buzzwords, this video actually celebrates only one thing: The corruption of everything that is pure and sacred.

## SABRINA CARPENTER'S "IN MY BED": A VIDEO ABOUT THE MIND CONTROL OF A YOUNG GIRL ... MADE BY DISNEY

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Sabrina Carpenter is one of the many child stars who grew inside the Disney system who then launched a solo career that is defined by the debased agenda of the occult elite. Not unlike other ex-Disney stars such as Miley Cyrus, Selena Gomez, and countless others, Sabrina Carpenter had a huge fanbase consisting of children who watch the Disney Channel. Her transition into a solo pop star also caused her fans to “transition” to a deeper level of disturbing material.

Sabrina’s career began at age 12 when she played the role of a young rape victim in the 2011 NBC series *Law & Order: Special Victims* Unit. She was then recruited by Disney to play the role of Maya Heart in the series *Girl Meets World* and of Jenny Parker in *Adventures in Babysitting* – a Disney Channel original movie.

Disney also recruited Carpenter for her singing skills. She is signed with the Disney-owned *Hollywood Records*, alongside other ex-Disney stars Demi Lovato and Bea Miller.

**Bea Miller (left) and Demi Lovato (right) doing the one-eye sign, meaning that they are owned by the occult elite.**

Since Carpenter is signed with the same label, you better believe that she has to display the same symbolism.

**The cover art of Carpenter's single *Why* features a clear one-eye sign. The general design is a nod to the splitting of the personality of mind control slaves.**

**On the cover of her last album, one of her eyes is cleverly hidden by shadow.**

Beyond the one-eye sign, Carpenter's entire act is infused with the occult elite's agenda. The most obvious proof of this fact is her video *In My Bed*, which clearly portrays the singer as a mind-controlled slave (to fully understand what is about to be explained, read my article on Monarch programming first).

## IN MY BED

Judging by the comments on YouTube, most of her young fans interpret the *In My Bed* as Sabrina Carpenter being "random" in her room. However, there nothing random about the video. Each frame is loaded with symbolism that directly relates to the world of MKULTRA. Through this imagery, this cute video ends up telling a disturbing story – one that is told way too often in mass media.

Right from the start, viewers are exposed to core concepts in mind control.

**At the beginning of the video Sabrina in lying in bed. Then, she begins "levitating".**

The basis of mind control is to induce trauma, which leads to dissociation, which leads to a feeling of light-headedness and floating. This first scene symbolically describes the beginning of the process of mind control.

Sabrina then finds herself inside another room and dressed differently. She's in a world of dissociation and everything around her alludes to this fact.

**Sabrina's room is filled with symbols relating to mind control.**

There's a lot going on here, especially when one is familiar with the symbolism of Monarch mind control.

First, the room is filled with butterflies of all shapes and sizes. Monarch mind control is named after the monarch butterfly due to its metamorphosis from a caterpillar to a cocoon, to a butterfly. MK slaves also go through a period of metamorphosis which turns them into a metaphoric butterfly … a very sad and broken metaphoric butterfly.

Above Sabrina's head are several clocks – all displaying a different time. This refers to the complete disorientation in time and space of MK slaves due to trauma and dissociation.

On the nightstand next to Sabrina are several telephones, including one that is not hung up. As seen in previous articles (such as the one on Lady Gaga's *Telephone*), the minds of MK slaves are often represented by telephones. The phone that is disconnected is the persona that is currently "triggered". You cannot reach that person right now.

**Sabrina's outfit is also extremely symbolic.**

The contrasting black and white pattern on Sabrina's pajama, nails, and boots all emphasize a concept that is extremely important in mind control: Duality. Using the profound occult and psychological forces behind this ancient concept, duality plays an intricate role in the breakdown and rebuilding of MK slaves.

Sabrina's outfit is strikingly similar to those found in paintings by Kim Noble – a trauma-based mind control survivor.

**Kim Noble's painting "Waiting Rose" is part of a series that describes her abuse by a handler. The concept of duality is overwhelmingly present in all of these paintings.**

Therefore, Sabrina's room and outfit symbolically represent the mental state of a dissociated slave.

**When the camera shows more of Sabrina's room, "sexy", the viewers see "sexy" neon lights.**

Sabrina's room is filled with toys and teddy bears one could find in the bedroom of a young girl. Although Sabrina Carpenter is actually 20 years old, everything in the video is made to associate her with childhood – which appeals to her fanbase. However, on the right, there are two neon lights of naked women, the kind one might find at a sleazy strip club. The combination of the kiddie toys with the "adult" neons point to one disturbing concept: The sexualization of minors.

Through this imagery, the video subtly refers to the violent abuse of children during MK programming to cause trauma and dissociation. It is also a reference to Beta Kitten programming – the MK programming used to create sex slaves. Think I'm reading to much into this? Keep reading.

**Sabrina is surrounded by butterflies (Monarch mind control) and cats (Beta Kitten Programming). Also, behind her, are pictures of some kind of evil, demon cat. Or something. Finally, Sabrina's eyes are spiraling to illustrated her mind-controlled state.**

The lyrics of the song also allude to MK concepts. This is the second verse:

> Something chemical inside me
> Messin' with my mind
> And I can't help but feel like
> I'm feeling like someone else
> (Someone else)
>
> Something animal inside me
> Tryin' to remind me
> There's no need to worry about it
> And lose myself

"Something chemical inside me" refers to the drugs given to slaves to facilitate trauma and dissociation. "I'm feeling like someone else" is the main complaint of someone with multiple personas – the goal of mind control.

**The goal of mind control: The creation of multiple alter-personas. This concept is represented at various points during the video.**

Then the video takes us to a place we don't really want to go.

**Multiple Sabrina heads inside a classic hypnotic dualistic spiral. Pure mind control.**

**Even purer mind control.**

Sabrina finds herself in a straitjacket with her eyes still spinning. She is clearly a slave. She is trapped in a room that is obsessively "decorated" with pics of her and at various ages – including baby pics. She is under "their" control since birth.

Around her are four older men in suits who are observing her, taking notes and, at some point, taunting her. These are Sabrina's handlers – those who handle her MK programming.

**This young girl doing sexy moves around her MK handlers – another reference to Beta Kitten programming.**

In short, the video exploits a narrative that is often found in MK-inspired "entertainment". The first part of the video (in her symbolic room) represents the place her mind goes after dissociation. The second part represents her actual state, a MK slave being controlled and programmed by MK handlers. The same narrative can be found in movies such as the very disturbing *Return to Oz* (also made by Disney).

## IN CONCLUSION

*In My Bed* is a clear and obvious celebration of Monarch mind control and the sick culture that surrounds it. There is absolutely no way of fully interpreting this video without addressing the obvious MK elements peppered throughout. I mean, she's literally in a straitjacket with her eyes spinning while men in suits observe her. How more blatant can you get?

Sabrina Carpenter is yet another Disney star whose career was pushed towards the disturbing agenda of the occult elite. This should not be surprising: Disney an industry-slave factory, regularly churning out new "entertainers" with bulletproof contracts that allow little to no creative input. Controlled by a team of handlers and video directors, these stars are forced act out and sing about the very trauma they (and countless others) are forced to live through at hands of the occult elite.

# THE 2019 VMAS: IT'S NOT ABOUT MUSIC, IT'S ABOUT PUSHING NARRATIVES

Watching awards shows is an act of self-sacrifice that I suffer through a few times a year for the benefit of this site's loyal readers. Although I strongly dislike sitting through these seemingly endless hours of televised garbage, I believe it is crucial to report on the messages that are being promoted throughout. Because, while most media sources focus their "coverage" on random items such as Cardi B's boob dress, there is much more going on during these shows. And the young people who watch these shows absorb what is happening the same way a brand new sponge absorbs the dirty stinking water of a nasty kitchen sink. And, yes, in this beautiful metaphor, the dirty, stinking water represents the elite's relentless social agenda.

Since 2009, my coverage of award shows mostly focused on the occult symbolism that was found during musical performances. However, in the past years, the propaganda of the occult elite shifted, morphed and evolved. Nowadays, it is less about exposing viewers to dark occult symbolism and more about directly dictating what the viewers should be thinking and what attitudes they should be adopting.

The 2019 VMAs was definitely not an exception. Everything was orchestrated to focus on specific social topics – all of which are in line with the elite's agenda. The main one is "diversity". As you can see, I placed the word between quotes because what is being promoted is the exact opposite of diversity. Instead of celebrating everyone, mass media now

about carefully selects who has the right to be celebrated while shunning everyone else. It is about reducing people to a single label and treating them according to that label.

This tweet bothered me for several reasons. It reduces these two artists to the labels "big black woman" and "black gay guy". Second, it doesn't even make sense. There are many examples of successful "big black women". This very VMA show spent about 20 minutes celebrating Missy Elliot. And did we already forget about her:

**Aretha Franklin**

What truly bothers me is that Aretha Franklin was never reduced to the label “big black woman”. She was Aretha Franklin. While they make you think that we are “progressing”, we are actually regressing into the Stone Age. Instead of seeing people as complete human beings, “woke” society only sees people as being black, latino, gay or whatever else.

This insufferable trend of extreme virtue signaling has been happening for years and lots of people are sick of it. The result: The show got the lowest ratings in VMA history. A total of 1.93 million viewers watched the show – a 14% drop from last year (which was already the lowest ever).

The first performance of the VMAs perfectly illustrated the new agenda.

## TAYLOR SWIFT NEEDS TO CALM DOWN

If you’ve been reading VC articles, you already know that Taylor Swift is the ultimate industry pawn. Exactly 10 years ago, the 2009 VMAs heavily focused on Taylor Swift and

ritualistically initiated her in the industry. Since then, she did everything necessary to remain in the good graces of the industry. A year ago, Swift did what she had to do: She renounced her political neutrality to fully embrace the elite's "woke" agenda. I put the word woke between quotes because it is the exact opposite of being awake.

This year, her entire act is all about being pro-LGBTQ+ (even though she is not gay). And the way she is doing it is so over the top that it reeks of insincerity. More precisely, it reeks of an artist being used to push an agenda.

**The VMAs began with this image. Here we go.**

Taylor Swift performed *You Need to Calm Down*, a song that was solely created to pander to the agenda. It is so ridiculously over the top that it even annoyed gay people who did not particularly appreciate being used for a marketing ploy and being depicted in such a cartoonish, stereotypical manner. However, Swift is on a virtue-signaling rampage and nothing will stop her from out-virtue-signaling everyone else in the industry.

**As expected, the performance (and the entire VMAs) was packed with trans people and drag queens of all shapes and sizes.**

In my article about the 2019 Eurovision Finale, I highlighted the massive overrepresentation of drag queens throughout the show. None of this is random, it is part of the "gender blurring" agenda that was identified on this site several years ago. It only keeps intensifying.

**As if the exemplify the ultimate goal of this agenda, a weird and confused-looking John Travolta mistakenly gave a trophy to the drag queen Jade Jolie instead of Taylor Swift.**

Taylor Swift's performance of *You Need to Calm Down* ended with a specific political message.

**The performance ended with big letters saying "Equality Act".**

**Later, during her acceptance speech for "Video of the Year", Taylor Swift called out the White House about the Equality Act.**

What is exactly this thing that is being promoted on MTV by a famous pop star? Well, despite what Taylor Swift said, the Equality Act is not about "treating people equally". It is an aggressive piece of legislation that calls for an in-depth transformation of the justice system and a radical redefinition of core concepts in society. Here's an explanation of its profound implications.

First off, the Equality Act does a *lot* more than just make people

> equal. It adds sexual orientation and gender identity to Title VII of the Civil Rights Act, enshrining full protections under the law and trampling over the right to religious freedom enshrined in the First Amendment. In cases of competing rights claims, the Equality Act mandates that sexual and gender minorities win by default, when current standards under the Religious Freedom Restoration Act allow for a weighing of both sides. This doesn't make gay and transgender people equal — it elevates their rights *over* those of religious minorities.
>
> Plus, the Equality Act goes beyond sheer support for equality to radically redefine core concepts in our society. For one thing, the Equality Act's definition of "public accommodation" is so open-ended and expansive that it would basically apply to almost anyone offering a service, even single-person businesses run from home. This sets up crazy nightmare scenarios, like one where a woman operating a waxing service from home could be forced by the law to wax a transgender woman's (biologically male) penis and testicles.
>
> But elites like Taylor Swift think you're a bigot for opposing such a bill.
>
> And the Equality Act's radical re-definitions don't stop there. It also re-defines sex — not gender — under the law as subject to self-identification. Many Americans, likely including Swift fans of varying political backgrounds, are simply not comfortable with eradicating biological sex under the law, and that doesn't make them evil opponents of equality.
> – Brad Polumbo, Taylor Swift's VMA virtue-signaling wildly distorts the Equality Act

If Taylor Swift truly cared about people, equality or whatever, she probably wouldn't have hung around notorious industry monsters.

**Taylor Swift with Hollywood creep Harvey Weinstein.**

**They met on several occasions.**

**At several places.**

## THE HOST SAID THE WRONG JOKES

**Sebastian Maniscalco, the host of the 2019 VMAs.**

When I saw this 46-year-old stand-up comic come out from a cloud of smoke to host the VMAs, I was shocked. It was

definitely not expected. I mean, Maniscalco's entire career is based on making jokes from the perspective of an aging Italian guy who has zero patience for things such as social media and political correctness. And there he is, in the holy temple of social media and political correctness, making jokes about these very things. And he stayed true to his style. After joking about people who record live events on their phones and social media influencers, Maniscalco bashed the concept of safe spaces. The comedian said:

> "MTV noticed that we're living in an ultra-sensitive times. So if you feel triggered or you feel offended by anything I'm saying up here, they're providing a safe space backstage where you'll get stress balls and a blankie. And also Lil Nas X brought his horse which will double as an emotional support animal. Personally, I would remove you from the arena, put you in your car and send you home … but they opted with the safe space."

Fans of Sebastian Maniscalco most likely recognized his trademark jokes and general attitude. However, media sources did not appreciate his jokes at all. And, in typical mass media fashion, Maniscalco quickly became the target of attacks.

**Dear Sebastian Maniscalco: MTV's VMAs Were a Safe Space Until You Took the Stage (Guest Column)**

**A headline from Variety magazine. The article ended with a message to Sebastian saying "We need you on the team". They probably forgot to add: "Or else".**

**VMAs host Sebastian Maniscalco under fire for joking about safe spaces in opening skit**

The comedian teased the crowd about being 'triggered'

**A headline from The Independent. Making jokes that go against the narrative = being "under fire".**

Twitter Is Pissed About MTV VMAs Host Sebastian Maniscalco's Opening Set

Sin, WYD?

**Cosmopolitan aka the holy grail of journalism. The subtitle asks Sebastian "what are you doing?".**

As the headline above stated, Twitter was "pissed". Well, not really. Just some people whose voices were amplified by media sources to create a specific narrative and to promote censorship.

Luckily for those who were triggered by the host, the VMAs went right back to pandering to the agenda.

## FRENCH MONTANA TALKS IMMIGRATION

**Rapper French Montana and actress Alison Brie.**

When French Montana came up to the mic to present the award for best Latin video, he began with a profound statement:

> "Can I get a hhaaaaann?"

Then, for no reason at all, he proceeded to talk about immigration. He was probably asked to do so.

> "I'm so proud to pronounce this award because, as an

> immigrant ** applause ** I feel like we are the people that make this country and I feel like I wanna be a voice."

Then Alison Brie goes full-on political.

> "What is happening to immigrants in this country is unconstitutional and frankly disgusting."

So, once again, the awards were hijacked to push a specific agenda. This time, it is about lumping together (and purposely confusing) legal immigration with massive illegal immigration. This mix up is done on purpose. It enables media to call anyone who is against the elite's agenda of open borders a racist.

Montana then continues with more disinformation:

> "These nominees, and most of them are immigrants too, are topping the biggest movement in music, check them out."

Here, Montana appears to be confusing being Latino with being an immigrant. Not all Latino people are immigrants. The nominees Bad Bunny and Daddy Yankee are Puerto Rican and they still live there. Maluma is Columbian. Benny Blanco is a Jewish guy from Virginia. The winner of the award, Rosalia, is from Barcelona, Spain. She's not even Latina, she's European. None of them immigrated to the U.S. or anywhere else.

When the nominees were announced, things got symbolic.

**“This message was brought to you by the Illuminati. Climb the steps of our pyramid and reach the occult elite.”**

## BILLY RAY CYRUS AND LIL NAS X RELATIONSHIP

**Billy Ray Cyrus presenting Lil Nas X.**

Nearly every song presented on the VMAs had to have some kind of “woke” narrative attached to it. And Billy Ray Cyrus, the biggest sell-out the history of country music, did his part.

Lil Nas X’s *Old Town Road* was a massive hit and definitely deserved to be on the VMAs. However, the narrative that was attached to it by mass media is pure artificial creation.

Billy Ray said:

> "I'm so proud of this guy. Not only did he shatter records but, more importantly, he inspired people around the world to be their true selves. He also changed the way we defined and categorized music and I thank God for that."

Once again, things are being distorted to fit a narrative. Here's a quick story *Old Town Road*.

Lil Nas found the beat of *Old Town Road* on the SoundCloud page of Dutch producer YoungKio. The beat sampled the Nine Inch Nails song *Ghost IV – 34* and Lil Nas bought it.

In an interview with Billboard, YoungKio stated that he was not aiming to create a "country-rap" song.

> "I tried to keep as much of the originality of the sample, but I also wanted to have the trap vibe, so I sped it up. I didn't really have any country thoughts about it. It was just me trying to find a challenge for myself and randomly stumbling on a sample like, "Damn. I have to do something with this." (…)
>
> This beat is a trap beat with a rock-type sample. That's how I see it. It's not a country beat. I didn't make it with that thought behind it, but he turned it into a country-type song with what he did with the lyrics, his vocals and just promoting that way."
> – Billboard, Old Town Road' Producer YoungKio on How Lil Nas X's Song Came to Life

Lil Nas X independently released a video of *Old Town Road* on his YouTube channel with footage from *Red Dead Redemption II*, a popular video game about cowboys which appears to be the inspiration behind the song.

When the song went viral, Nas was quickly signed with Columbia records. The elite agenda quicked in quickly afterward.

**Lil Nas X hiding one eye on the cover of Teen Vogue. He's an industry pawn now.**

When the song became a hit, narratives and controversies were created around it. First, they kept trying to get the song categorized as "country" and those who were against it were called racists. I don't know much about country music, but I can tell you that *Old Time Road* is 100% trap and 0% a country.

Then, Lil Nas came out as gay which added a whole LGBTQ+ dimension to his story. Then, he went on the VMAs.

**To accept his first award ever, Lil Nas X was wearing a red cowboy suit (color of initiation and sacrifice). On its back: An all-seeing eye inside a triangle, the symbol of the occult elite.**

He's really an industry pawn now.

## JONATHAN VAN NESS

**Jonathan Van Ness presenting the "Video for Good" award.**

Right after Lil Nas X's performance, *Queer Eye* host Jonathan Van Ness came out to present the "Video for Good" award – a category that is solely dedicated to virtue signaling. Why? Because, in his words:

> "It is 2019 and not caring is NOT CUTE!"

Behind this weird phrasing is a veiled threat: Either you push the agenda or you're out of the industry.

Of course, Taylor Swift won the award for her video *You Need to Calm Down*. Everything in this award show was scripted to celebrate Taylor Swift and her song.

## THE MILEY CYRUS NARRATIVE

**Miley Cyrus performing *Slide Away*.**

The daughter of the biggest sellout in the history of country music performed at the VMAs. Why was she there? Was it for her chart-topping, groundbreaking songs? Of course not. It is because there's a whole narrative surrounding her lately.

Miley performed *Slide Away*, which is a song about breaking up. Coincidentally enough, Miley Cyrus is in the midst of an overly-publicized divorce with actor Liam Hemsworth. Now, she is in an overly-publicized relationship with the blogger Kaitlynn Carter.

**Miley Cyrus and Kaitlynn Carter holding hands after the VMAs.**

While none of these facts are particularly interesting or relevant to anyone, mass media made it a point to publicize everything about this relationship. Why? Because there's a narrative behind it.

Liam Hemsworth's Conservative Family "Freaked Out" Over Pictures of Miley Cyrus and Kaitlynn Carter

Turns out, that's why he filed for divorce.

**A headline from Cosmopolitan.**

Miley Cyrus' split with Liam Hemsworth isn't just celebrity gossip – it's a blow to the patriarchy

**This headline is not a satire. It is from NBC News and it is real.**

And that's why she was on the VMAs.

## IN CONCLUSION

The 2019 VMAs were difficult to watch. The show was so predictable and the agenda was so obvious that it was the equivalent of watching a political ad that lasts three hours. There is nothing novel or rebellious about the messages being pushed: The same exact agenda can now be found in all award shows across the world. Why? Because there's a centralized source of power that calls the shots and that decides which messages need to be promoted to the youth.

However, the entertainment industry is so disconnected from the interests and the concerns of the general public that it successfully alienated most of its viewership. By turning "entertainment" into outright "propaganda", the elite forced lots of people to realize that their idols and heroes are actually slaves pushing toxic garbage. They've created a culture of hypocritical virtue-signaling, oppressive political correctness, and widespread censorship. While they believe they are changing the world, the world is actually … changing the channel.

# THE DARK MEANING OF "ALL THE GOOD GIRLS GO TO HELL" BY BILLIE EILISH

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Billie Eilish is currently the most popular and influential pop star in the world. If you're asking yourself "Billie who?", then you're probably not a 14-year-old girl. Because nearly all 14-year-old girls know about Billie Eilish. Indeed, she's the current teen idol that's pictured on the cover of all teen magazines, plastered all over social media and discussed on all gossip sites. Undeniable proof of Eilish's popularity can be found on YouTube as her video *all the good girls go to hell* amassed over 13 million views and 140,000 comments in less than 24 hours. Billie Eilish is also earning great praise in the music industry as she is deemed the "future of pop" by several prominent figures.

While Billie's fans love the singer's unique style and persona, there is definitely nothing unique about the themes and the symbolism found in her videos. In my article The Disturbing Meaning of Billie Eilish's "bury a friend", I explained how Billie Eilish's entire act is based on the concepts of trauma-based mind control and pseudo-satanism – themes that can be found in countless other music videos released by countless other pop stars.

## THE PREQUEL

In *bury a friend*, Billie is abused and drugged by unseen people (mind control handlers). She then shows signs of being possessed by a demon as she sings the words:

> For the debt I owe, gotta sell my soul

> ‘Cause I can’t say no, no, I can’t say no
> Then my limbs all froze and my eyes won’t close
> And I can’t say no, I can’t say no

**A screenshot from *bury a friend*. Billie looks “out of it” and abused by unseen handlers.**

Following *bury a friend*, Eilish released *bad guy*, a colorful and humorous video, custom-made to please young viewers. The song became a massive hit that quickly topped the charts and made Billie Eilish a household name.

Then *all the good girls go to hell was* released … and it was not colorful nor humorous. The video picks up where *bury a friend* left off as it features Billie’s “mind-controlled-and-demon-possessed” alter persona singing from the perspective of Lucifer to the youth.

## ALL THE GOOD GIRLS GO THE HELL

The marketing surrounding *all the good girls go to hell* claims that the song is about global warming. The description of the YouTube video contains this “note from Billie”:

> A note from Billie: right now there are millions of people all

> over the world begging our leaders to pay attention. our earth is warming up at an unprecedented rate, icecaps are melting, our oceans are rising, our wildlife is being poisoned and our forests are burning. on september 23rd, the UN will host the 2019 Climate Action Summit to discuss how to tackle these issues. the clock is ticking. on friday september 20th and friday september 27th you can make your voice be heard. take it to the streets. #climatestrike

Most media sources also followed suit and praised the song's environmental message. However, as is often the case in mass media, the main message of the video is completely ignored. Indeed, one cannot watch the video without noticing the heavy-handed satanic undertones of the entire thing. While the song and the video do contain references to global warming, *all the good girls go to hell* is mainly an occult elite manifesto, where Billie plays the role of Lucifer himself.

The video begins with a scene from *bury a friend* which indicates that *all the good girls go to hell* is the sequel.

**Billie is stabbed with several needles by the unseen people who abused her in *bury a friend*.**

In *bury a friend*, the injections caused Billie to become demon-possessed (or something of the sorts). In *all the good girls go to hell*, things are taken to another level.

**After the injections, Billie grows massive wings on her back.**

**Billie then falls from the sky.**

Billie Eilish is a “fallen angel” – the nickname of Lucifer. The scene above appears to be inspired by the classic artwork *The Fall of Satan* by Gustave Dore.

**The *Fall of Satan* by Gustav Dore depicts Lucifer falling to Earth after rebelling against God.**

The intro of the video provides the context needed to understand the rest of it. Billie is drugged by unseen people and ends up under the control of Lucifer. The first words of the song confirm this fact.

> My Lucifer is lonely

This enigmatic line refers to the classic image of an angel and a devil on a person's shoulder.

**A classic depiction of an angel and a devil whispering into the ear of a conflicted person.**

By singing “My Lucifer is lonely”, Billie indicates that there is no angel on her shoulder. Therefore, she is fully controlled by the devil. In the video, Billie’s eyes reflect this state of control.

**Left: Billie in *bury a friend* with black eyes. Right: Billie in *all the good girls go to hell* with the same black eyes. The black eyes indicate that her soul is possessed.**

The lyrics of the song come from the perspective of Lucifer singing through Billie. The first verse denigrates the concept of heaven, where good people are rewarded with eternal life.

> Standing there, killing time
> Can’t commit to anything but a crime

Peter's on vacation, an open invitation
Animals, evidence
Pearly Gates look more like a picket fence
Once you get inside 'em
Got friends but can't invite them

The verse refers to Saint Peter who is said to be the guardian of heaven at the Pearly Gates. Those who are rejected are sent to hell. Billie sings that Peter (minus the "Saint" prefix to emphasize a lack of respect) is "on vacation", meaning that the gateway to heaven is not guarded and that anybody can rush in.

However, in the next lines, Billie compares the Pearly Gates to a picket fence which is often associated with the boring domestic life of suburban America. She adds that she cannot invite her friends in heaven because, apparently, they're bound to hell. What kind of friends does she have? Oh right, people in showbusiness.

While Billie disses heaven, hell is … on Earth.

**As Billie walks down the street covered in oil, everything around her catches fire. Hell is on Earth.**

The pre-chorus emphasizes this concept:

Hills burn in California

My turn to ignore ya
Don't say I didn't warn ya

The line "Hills burns in California" is said to be a reference to the California wildfires which are blamed on global warming. Billie (aka Lucifer) sings that she won't do anything about it. She's actually glad this is happening. On a biblical level, the pre-chorus refers to Earth becoming hell. And she's actually glad this is happening.

The chorus points at the powerlessness of God faced to what is happening on Earth.

All the good girls go to Hell
'Cause even God herself has enemies
And once the water starts to rise
And Heaven's out of sight
She'll want the Devil on her team

In the song, God is referred to as female. The same concept was also exploited on Ariana Grande's *God is Woman*. It is a reversal of the traditional title "Heavenly Father" given to God.

Facing the threat of "water rising" on Earth (due to global warming), God is portrayed as helpless. "She" even asks the devil for help. In the second verse, Lucifer rejects pleas from God to help humanity.

Look at you needing me
You know I'm not your friend without some greenery
Walk in wearin' fetters
Peter should know better
Your cover up is caving in
Man is such a fool, why are we saving him?
Poisoning themselves now
Begging for our help, wow

In this verse, Lucifer shows utter contempt for humanity and is happy to see it destroy itself. Do you know who else

is happy to see humanity destroy itself? The occult elite – those who control Billie – those who "sing" through her. They would love to see a massive depopulation of humanity.

**At one point, the trail of oil causes Billie's wings to catch fire.**

**At the end of the video, the feathers on the wings are all burned off. Lucifer cannot fly anymore and is here to stay. Also, notice the women dancing in hellfire. Good girls are in hell.**

After watching Earth turn into hell, the song ends with these ominous words:

> My Lucifer is lonely
> There's nothing left to save now

My god is gonna owe me
There's nothing left to save now

To sum up, Billie Eilish is drugged by those who control her. She turns into her black-eyed, demonic persona and grows the wings of Lucifer. She descends to Earth and, as fire spreads around her, she denigrates humanity and laughs at the powerlessness of God.

## IN CONCLUSION

*all the good girls go to hell* is a message from the occult elite to the masses: We enjoy seeing you become corrupt and die. The same feelings of hatred against humanity can be found in songs by other stars such as Poppy and Madonna (both of them also love pseudo-satanic symbolism).

In *all the good girls go to hell*, the messenger is a mind-controlled, devil-possessed pop star who is used to push the elite's agendas, including: The normalization of satanism, the desecration of Christianity and the using of global warming panic to cause fear and hatred against humanity.

Controlled by Lucifer (the favorite biblical figure of the occult elite), Billie sings to her legions of young fans that it is cool to be evil because "good girls go to hell".

In short, *all the good girls go to hell* is less about the destruction of the planet … and more about the destruction of the soul.

## THE DISTURBING HIDDEN MEANING OF "LOLA" BY IGGY AZALEA

Iggy Azalea has been churning out albums and music videos for years and nobody knows exactly why. I mean, most of her albums sell poorly … and critics hate everything she does … and her mentor T.I. called her “the biggest blunder of his career”. Most damning of all, she is known as “nobody’s favorite rapper” around my living room.

**'Defeated' Iggy Azalea blames streaming for poor sales of critically panned comeback album**

**A headline that sums up the reception of Iggy Azalea’s last album.**

Despite all of these career-ending facts, Iggy is still in the spotlight. She still appears in award shows and she is still backed by big industry promotional budgets. Why is that? Well, if you’ve been reading *The Vigilant Citizen*, you probably already know the answer. And that answer can be summed up in one of her recent pics.

**Iggy doing the one-eye sign in a recent pic posted on Instagram.**

This picture (and the many other one-eye pics she took during her career) indicate that she is owned by the industry and that she is being used to push its agenda. Here's a quick recap of her career.

Six years ago, she released Change Your Life – a video that was all about Beta Kitten Programming.

Five years ago, her performance at the 2014 American Music Awards was a celebration of Kitten Programming.

**This could be the official logo of Beta Kitten Programming. The face of a cat that has a thunderbolt (representing electroshock torture) splitting its head in half (representing the fracturing of MK slaves).**

Two years ago, she released the video *Savior*, which was basically a Satanic ritual taking place inside a church (she got married to the devil).

This year, she released *Lola*, which is a celebration of her industry slave status. Before we look at the actual video, the symbolism surrounding her new album deserves a closer look.

## WICKED LIPS

Iggy's new album is called *Wicked Lips*. While it sounds like the name of an adult movie from 1993, there is actually a deeper meaning to this name. The album art provides the context required to fully understand the "wicked" intentions behind the name.

**Iggy holds an apple surrounded by barbwire.**

The album art and the title are inspired by the religious concept of Sacred Heart.

**A classic depiction of Jesus Christ holding the heart of his resurrected body. It is surrounded by thorns. It is said to represent the "long-suffering love and compassion of the heart of Christ towards humanity".**

In Iggy's version, she holds an apple instead of a heart. This most likely represents the apple offered to Eve by Satan in the Garden of Eden. Instead of "Sacred Heart", the album uses the same format but with different words to make "Wicked Lips".

In short, this is a classic case of satanic inversion and desecration. The occult elite love to flood mass media with this kind of imagery and Iggy is being used to keep this trend going.

The occult elite also loves to portray the stars of its entertainment business as MK slaves. And *Lola* is all about portraying Iggy and her collaborator Alice Chater as victims of Monarch Programming. The goal of Monarch

programming is to drug and traumatize slaves in order to create new alter personas through dissociation.

Lola goes deep into this sick world … while making it fun and sexy.

## LOLA

In this song, Iggy embodies an alter personality named Lola. Here's how Iggy explained the song on Instagram:

> "It's a song about being moody/having lots of different personalities."

In the video, Iggy Azalea and Alice Chater are depicted as Beta Kitten slaves (used to create sex slaves to be used in elite circles). The name Lola itself has historical sensual connations.

> "Though the name originated with a title for the Blessed Virgin Mary, mother of Jesus Christ, Lola has also acquired a number of contrasting sensual associations. American authors Pamela Redmond Satran and Linda Rosenkrantz noted in their 2008 book *Cool Names for Babies* that the name has a sultry image and that people associate the name with the song "Whatever Lola Wants, Lola Gets" from the musical *Damn Yankees*, in which the character of Lola is the Devil's "best homewrecker".
>
> Lolita is a Spanish diminutive form of Lola. The name is sometimes used as a term to indicate a sexually precocious girl, due to its association with the title character of Vladimir Nabokov's 1955 novel *Lolita* and its film adaptations in 1962 and 1997. The name's sexually charged image in certain countries is also due to associations with "Lola", a 1970 song by The Kinks about a young man's encounter with a transvestite named Lola."
> – Wikipedia, "Lola"

With these facts in mind, we are ready to properly analyze the video. It is as blatant as it is insidious.

**The video begins with an exterior shot of an insane asylum.**

The asylum is called “Celestial Heights”. The name has a spiritual connotation (an allusion to Heaven) while also referring to the horrific goal of MKULTRA: The dissociation of slaves through trauma. Indeed, slaves who dissociate are said to feel a sensation of “floating” and “weightlessness” … to celestial heights … because they are “freed” from the pain.

The plaque also says: “For Wicked Lips & Devilish Women”. More allusions to the satanic context of the album. The lyrics of the second verse also point to this dualistic concept.

> I’m a angel and a demon
> Happy when I act the meanest
> I think like all my nights are sleepless
> This feels like paradise and dreamin’
> He said, “Lola, girl, you’re evil”
> Well, maybe you the reason

Inside the asylum, we see Iggy and Alice locked inside a room.

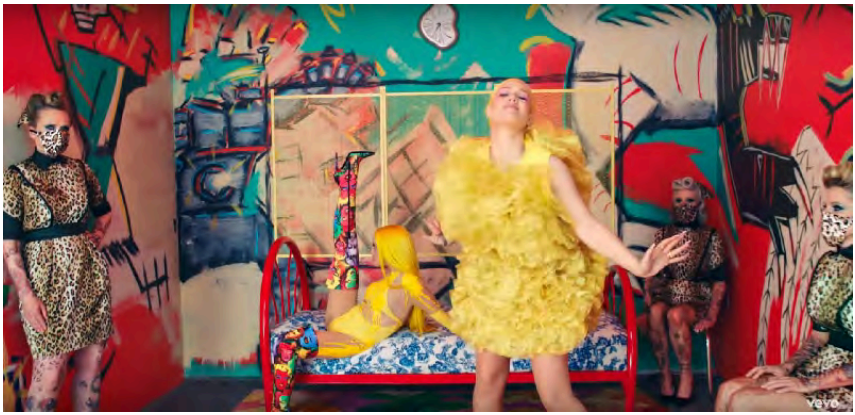
**Throughout the video, Iggy and Alice are often dressed the same – alluding to the fact they represent different personas of the same person.**

Then three nurses enter the room.

**It is rather clear that the nurses are evil and they're not here to help. They're here to program MK slaves through sadistic practices.**

**The girls are then given pills.**

Drugs are administrated to MK slaves to facilitate dissociation and programming. To illustrate that fact, once they swallow the pills, everything around them becomes colorful and distorted.




**The bed and clock indicate that they're still in the same room. However, everything around them is different.**

This scene is on par with other MK-themed media where the slave is at the same exact location but everything is different and distorted due to dissociation. A classic example of this programming script is the Disney movie *Return to Oz*, where all of Dorothy's "adventures" are actually an MK slave's

distorted perception of trauma and abuse at an MK programming site (I mean, seriously, Dorothy even gets electroshocked in the movie).

In *Lola*, several visual cues indicate that the girls are actually undergoing Beta Kitten programming.

First, the nurses are fully dressed in feline print. As indicated in previous articles on this site, feline prints are used in the MK system to indicate Beta Kitten programming. In the video, it is the programmers who are wearing the print. This is because programmers are often MK slaves themselves. The general behavior of the nurses in the video points towards that fact.

Second, take a closer look at Alice's boots.

**The boots are covered with faces of Marilyn Monroe.**

As it is often mentioned in this site, Marilyn Monroe is the "patron saint" of Beta Kitten slaves. In fact, I published an entire two-part series about Monroe titled The Hidden Life of

Marilyn Monroe, the Original Hollywood Mind Control Slave. Nearly all representatives of the Beta Kitten system in pop culture (i.e. Britney Spears, Lindsay Lohan, and many others) give hommage to Marilyn Monroe at one point or another in their career. It is almost as if it is a requirement.

**Then, Iggy is taken by force to another place by the nurses.**

Notice that all of the pictures and paintings hanging on the wall are distorted and contain pills in them – again hinting to the drug-induced state of dissociation of the slaves.

**Here, Iggy and Alice are inside a padded room. In their state of dissociation, their straitjackets become dresses and their straps now are stylish accessories. Mind control is so cool!**

Then, through easy-to-miss details, the video gets even darker.

**Iggy and Alice dance around as the nurses watch. The objects in this scene imply that – in reality – something much darker is happening here.**

On the left of this screenshot, we see a privacy screen and an articulated, multi-headed lamp. Both of these objects are used in operating rooms. Therefore, in "real life", they're undergoing surgery. Why? MK slaves – especially Beta Kittens – are subjected to lots of surgeries.

> "The torture to the body is painful. The body of many slaves are only kept functioning because they are given repeated surgery by doctors working under the auspices of the Illuminati. These doctors can be trusted on to keep quiet about the abused bodies they have to keep fixing."
> – Fritz Springmeier, The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave

Then, the girls are taken to another medical room.

**The room contains two bathtubs full of pills. On the right is a human brain.**

Once again, this scene refers to specific trauma-based mind control "treatments". Here's an excerpt from *The Formula to Create a Mind Control Slave* that explains the two bathtubs and the general link between mental asylums and MK programming.

> "Nadine Scolla was a nurse in a mental hospital who wrote an expose based on her diary while she worked. Her book is entitled *Keeper of the Keys* (Westlake Village, CA: F&J Publishing Corp., 1976). The following are quotes from her account of working in a mental hospital: "How can they allow such places to exist? (...) Do you remember the young rape victim and how they treated her – the girl with beautiful olive skin and long brown hair?... They filled the bathtub with cubes of large ice and dropped her into it. They removed her from that and placed her in scalding hot water. She came out red as a lobster. Her body was badly blistered.
>
> According to what Nadine Scolla was told, half of the patients in mental hospitals are schizophrenics. A hefty percentage of these "schizophrenics" are really programmed multiples who are being quietly discarded by the system. How many victims of trauma-based total mind-control have ended up sent to mental hospitals? Many tens of thousands, maybe the exact number will never be known. America's mental hospitals have also played an active role in the programming and the research for

the programming.”
– Ibid.

**The singers laying in the bathtubs as everything swirls around them (due to drugs and dissociation).**

After the trauma, the girls end back in harsh cold reality.

**Iggy and Alice are back in their room as nurses try to control them.**

“Wow, they are so wild and rebellious”. That is what most viewers will think … despite the fact that the video was about the exact opposite of being “rebellious”. It was about the complete control and breakdown of the human mind.

## IN CONCLUSION

*Lola* is in perfect continuation of Iggy Azalea's career. The concept behind her album *Wicked Lips* is clearly satanic and the video *Lola* is clearly a celebration of the occult elite's MKULTRA system. However, these facts are only clear to those who understand the true meaning of the symbolism in the video while also understanding the sick mindset of the occult elite that rules the industry. And, despite efforts to wake up the masses, most people still do not see these things. And, considering the fact that these videos are mostly viewed by young people, all of this imagery is absorbed in their minds without any kind of questioning.

Even worse, all of this sickness is packaged in a fun, sexy and colorful matter. It is eye candy, combined with a catchy, musical earworm to create an addictive product destined viewed millions of times.

However, to those who are not "dissociated" by mass media brainwashing, the video is actually pure pain and suffering.

## THE 2019 AMERICAN MUSIC AWARDS: IT WAS HELL. LITERALLY.

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Before the 2019 AMAs even started, I knew exactly what would happen: The same seven artists would be paraded on and off the stage, the same mind-numbing agenda would be promoted shamelessly and the same pseudo-satanic symbolism would a central part of the performances. And, unfortunately, I was right.

But I was not expecting how right I would be.

The 2019 AMAs was a satanic extravaganza mixed with a whole lot of “woke” brainwashing. And, to top it off, there was a recurrent theme that was difficult to ignore: Hell. Like, literal hell. Indeed, several performances featured artists performing in actual hellfire. And, when there was no hellfire, we had to suffer through another kind of hell: Virtue signaling. Heavy-handed and contrived virtue signaling.

If you did not watch the AMAs, you did good because you did not miss anything. Except for a boatload of agenda-pushing. Here are the lowlights of this three hours of hell.

## BAD START

**Something was wrong with Selena Gomez.**

The 2019 AMAs began with a horrendous performance by Selena Gomez who sang off-pitch for a good couple of minutes. Then, she started dancing and, compared to her backup dancers, she was off-beat and sluggish. In short, she seemed completely out of it. The following day, some media sources claimed that Selena had a “panic attack” right before the performance.

Selena Gomez Reportedly Had A Panic Attack Moments Before "Shaky" AMAs Performance

Selena's AMAs performance was widely criticised by those watching from home but recent reports suggest a "last-minute" panic attack was to blame.

**A Buzzfeed headline about Gomez having a “panic attack”.**

The performance was reminiscent of Britney Spears’ terrible performance at the 2007 VMAs where she appeared as sluggish and “out of it” as Selena Gomez.

There are lots of similarities between the two: Both are ex-Disney child stars who became high-level industry slaves.

Both had “mental issues” that are probably symptomatic of a deeper issue (Monarch mind control). Both have been used for years to push the Beta Kitten agenda (see Selena’s disturbing video *Fetish*).

In short, the first performance of the VMAs was difficult to watch. It was a fitting introduction to a hellish night.

## KESHA’S RAISING HELL

**Kesha performs in a church that is “melting” into rainbow colors.**

Every time I think about Kesha, I get a little sad. Luckily it doesn’t happen too often. But, when I do, I get reminded of how she fought to free herself from the super-producer and MK handler Dr. Luke … to then end up more of a slave than she ever was. As stated in the article Kesha’s “Praying” is a Sad Reminder That She is Still Owned by the Industry, the first video she made right after the Dr. Luke debacle was a clear confirmation that she was still owned and controlled.

At the AMAs, Kesha performed a song appropriately titled *Raising Hell*. The performance began with Kesha saying “Welcome to OUR Sunday service”, which appears to be a dig a Kanye West’s recent Sunday services. However, Kesha’s

service is not about Jesus. As the title of the song suggests, it is about the opposite.

At the beginning of the performance, Kesha stands in a church that is melting to rainbow colors – a symbolic image alluding to the "dissolving" of Christianity to create a new "woke" religion.

Around Kesha is a cast of carefully selected dancers, ranging from "gender-neutral" people to men dressed in pink robes. Then, Kesha sings lyrics that are rather blasphemous.

> Hands up, witness
> Solo cup full of holy spirits
> Something wicked (ooh)
> Speaking in tongues in my blood-red lipstick

**Kesha's backup dancers do devil horns when she sings "I don't wanna go to Heaven without raising hell".**

Then, Big Freedia – a rapper who performs in drag – comes out and drops some rhymes.

**Big Freedia dressed like a priest.**

Here's Big Freedia's contribution to the song:

> Drop it down low, hit it, hit the pole with it
> Drop it down low, drop it down low
> Drop, dr-drop it down low, drop it down low (get it)
> Drop it, drop it, drop it, drop-drop-drop it down, down low
> Bounce it up and down where the good Lord split it

Yeah, that's intended for strippers who "hit the pole with it".

**At the end of the performance, the background because fiery-red and the dancers drop dead.**

In short, this performance was a thinly-veiled satanic black mass (which is based on the desecration of Christian mass).

Then, the AMAs kept the darkness going with another industry pawn. A brand new pawn that is loved by children and tweens.

## HELLISH EILISH

**Billie Eilish's performance was basically about the world slowly turning into hell.**

After Kesha's song *Raising Hell*, the viewers are treated to Billie Eilish's *All the good girls go to hell*. Do you see a theme going on here? In my article The Dark Meaning of "all the good girls go to hell" by Billie Eilish, I explained how the music video of this song was about Billie being possessed by Lucifer himself and rooting for the destruction of humanity.

Although the words mumbled by Billie during the performance were barely intelligible, she says some dark stuff.

> All the good girls go to Hell
> 'Cause even God herself has enemies
> And once the water starts to rise
> And Heaven's out of sight
> She'll want the Devil on her team

Despite its obvious satanic undertone, the song is marketed as being about global warming.

**Billie wore a shirt that said "No music on a dead planet". It is a perfect reflection of the bleak and depressing world outlook that is being taught to children.**

The performance ended with Billie being raised on a platform as the whole set caught on fire.

**A literal rising star.**

**Lil Nas X (who was dressed like my aunt Nancy in 1984) was very entertained.**

In short, Billie's performance was about a new industry star singing about being possessed by Lucifer as the world burned. And that was not even the most symbolic performance of the night.

## CAMILA CABELLO'S INITIATION

For the past couple of years, Camila Cabello has been one of the "chosen ones" of award shows. She's everywhere. She performs, she presents and she gets tons of close-up shots when she's in the crowd. Also, she's now in a hot relationship with Shawn Mendes, which is the perfect PR stunt to get her more media attention.

However, that sweet spotlight time comes at a price. And her performance of the song *Living Proof* is … "living proof" of this.

**The performance began in a "celestial" setting with everyone dressed in white – color of purity and innocence. Yes, there are men wearing a white dress. The gender-blurring agenda is unavoidable.**

Camila sings:

> Like a choir singing "Hallelujah"
> When my body's crashin' right into you
> When we align, ooh yeah
> Do you feel me?
> Can you feel me?
> 'Cause I can't breathe

The industry loves to sexualize anything godly. It is part of its satanic mindset. The word Hallelujah has an ancient sacred quality to it as it means “God be praised”. In this performance, it is used repeatedly in a dark and sexual context.

**Later, the performers are surrounded by greenery, illustrating the fact that they’ve descended from heaven to Earth.**

Then, things get symbolic.

**People dressed in black grab the white-clad performers by the throat. Evil takes over goodness and purity.**

**As the sky gets dark, Camila is offered a black rose – symbolizing the “dark side”. Did she accept it?**

**Of course, she did. She's an industry pawn.**

Then all hell breaks loose. Literally.

**Everything catches fire and everybody has sex with everybody else.**

From heaven, Camila descended to Earth. Then, she accepted the "dark side" and she descended to hell.

The entire performance embodied the classic narrative of the "good girl gone bad" that has been highlighted on this

site countless times. Every pop star who wishes to ascend to superstardom must be associated with this kind of narrative.

## THE PRINCE OF DARKNESS AND HIS MINIONS

**Ozzy Osbourne sits between Post Malone and Travis Scott.**

Post Malone's performance took place in a dungeon-like setting with chains hanging all around, conjuring images of pain, torture, and slavery. Ozzy Osbourne – known as The Prince of Darkness (which is also the title given to Satan) – sits on a throne as his "minions" perform on each side of him. Ozzy's chorus goes like this:

> I feel you crumble in my arms down to your heart of stone
> You bled me dry just like the tears you never show
> Why don't you take what you want from me?
> Take what you need from me
> Take what you want and go
> Why don't you take what you want from me?
> Take what you need from me
> Take what you want and go

Guess what happens at the end of the performance?

**Hellfire. Again.**

In short, this performance introduced two of the biggest artists in rap to the dark side of the industry.

## IN CONCLUSION

The 2019 AMAs had a clear recurring theme and it was “hell”. More specifically, hell on earth. Through its ungodly agenda, the elite is effectively trying to bring hell on earth by straying humanity away from everything that is good, pure and sacred to push it towards the evil, the sick and the corrupt.

These award shows serve two purposes: On one hand, they showcase industry pawns as they perform about their owned slavery. On the other hand, they give the most useful pawns shiny trophies to tell other artists: You could have this too if you follow our rules.

Oh, and another proof that this show was literal hell: Taylor Swift was given the “artist of the decade” award. And she performed for about 10 minutes. Hell.

## WHY IS JUSTIN BIEBER TAGGING BABIES "YUMMY" ON INSTAGRAM? THE ANSWER IS SICKENING.

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Justin Bieber released a new single called *Yummy* and it seems to be custom made to piss people off. For starters, the song's brain-numbing hook is somewhat infuriating in its own right. It's like it was written for toddlers.

> Yeah, you got that yummy-yum
> That yummy-yum, that yummy-yummy
> Yeah, you got that yummy-yum

However, the verses make it clear that the actual subject of the song is very adult and very sexual.

Justin Bieber's "Yummy" Lyrics Are So Steamy, They'll Make You Blush

**A headline from Elite Daily about the song's lyrics.**

Here's an example of suggestive lyrics:

> That jet set, watch the sunset kinda, yeah, yeah
> Rollin' eyes back in my head, make my toes curl, yeah,

Here's another barely veiled sexual verse:

> Standin' up, keep me on the rise
> Lost control of myself, I'm compromised
> You're incriminating, no disguise (No disguise)
> And you ain't never runnin' low on supplies

While Bieber is clearly not the first artist to release a pop

song with sexual innuendo, the promotion surrounding the single makes things extremely weird and uncomfortable. Whoever handler's Bieber's Instagram account decided it would be a good idea to post pictures of random babies with the hashtag "Yummy".

Here are some examples.

Bieber's IG account contains many more pictures of babies. To make things even weirder, Bieber also posted the song's title with pizza letters.

It is now a widely known fact that “pizza” is a code word used in pedophile circles. It even became a meme in internet forums such as 4Chan. To those who understand the sick codes of these people, the combination of the song’s lyrics with pictures of babies and the word “Yummy” written in pizza letters is difficult to ignore.

Another widely known meme associated with these creeps is pedobear. Here’s another post on Bieber’s IG account in the midst of the *Yummy* promotional blitz.

To make things even stranger, the music video adds another layer of “what in hell?”

### *YUMMY* MUSIC VIDEO

The music video takes place in a posh restaurant that is attended by posh-looking people. It’s the type of place people in the elite would go to.

At the beginning of the video, the camera lingers on children playing music.

**The only children in the restaurant are the musicians. In other words, children are the “entertainment”.**

While the children are playing, Bieber enjoys weird food with some weird-looking people.

**Dining with the occult elite?**

Considering the subject matter of the song, one can easily interpret that this orgy of food is actually meant to represent an orgy of people. The close-ups of people suggestively eating food are not very subtle.

**This older man is fed a strawberry by this older woman. Suggestive.**

The final frame of the video explains what the food in the video actually represents. That frame is so symbolically important that it was also posted on Bieber's Instagram account.

**A cake is eaten and reveals the face of a very young Justin Bieber … with the word "Yummy" underneath.**

The final frame basically says that the dishes represent

children. They are being “tasted”. And Bieber is a victim of the very system he is celebrating in the video.

## WHAT IS HAPPENING WITH BIEBER?

Some might wonder why Bieber is partaking in this is creepy and overt child-loving stuff while he could, like, not do it. The short answer is: He doesn’t have a choice. Since the very beginning of his career, Bieber was always an industry pawn, with little or no control over his career. As the last frame of *Yummy* appears to say, Bieber himself might have been abused by creeps in the music industry.

Others wonder why Bieber – who is a devout and outspoken Christian – is partaking in this occult elite stuff. Indeed, there are lots of Jesus-related posts on his IG account (although weirdly mixed with creepy, *Yummy*-related pictures). However, to get a better picture of what is happening here, we need to look at Bieber’s church: The powerful, star-studded Hillsong Church.

**Hillsong Church went from a small local church in Australia to an “international movement”.**

The Church is famously attended by various stars such as

Selena Gomez, Kylie and Kendall Jenner, Kourtney Kardashian, Vanessa Hudgens, Nick Jonas, Hailee Steinfeld, and Bono. All of them are pawns of the occult elite.

The founder of the church Brian Houston also has close ties with the political elite of Australia.

> Hillsong Church has attracted support from high-profile politicians, especially from the Liberal Party of Australia. In 1998, Brian Houston met with then Prime Minister of Australia, John Howard, and most of his Cabinet, at Parliament House in Canberra before sharing prayers. In 2002, John Howard opened the Hillsong Convention Centre at the Baulkham Hills location. In 2004 and 2005, the then Treasurer of Australia, Peter Costello, spoke at its annual conferences.
> – Wikipedia, Hillsong Church

All of this elite endorsement happened despite the fact that the Church has a dark secret: The father of the Church's founder Frank Houston admitted to abusing several young boys in Australia and New Zealand. And the leadership of the Church did everything possible to cover-up this sordid affair.

> Frank Houston, the father of Hillsong Church founder Brian Houston, was a pastor in New Zealand and Australia who abused as many as nine boys over the course of his ministry. In the 1960s and '70s, one victim was routinely subjected to sexual abuse from the age of 7 to 12. In 1999, his mother reported the abuse to the church. Although Brian Houston was legally obligated to report the crime, he did not do so. The victim later testified to the Royal Commission into Institutional Responses to Child Sexual Abuse that Frank Houston offered him AU$10,000 as compensation at a McDonald's in the presence of Hillsong Church elder Nabi Saleh. During an internal church investigation, Frank Houston eventually confessed to the crime. The commission also heard that he was involved in the sexual abuse of other children in New Zealand. Frank Houston resigned from his church in 2000, which then merged with Hillsong Church. Contrary to what is stated in Frank Houston's resignation letter, he retired from the position of senior pastor of Sydney Christian Life Centre in May 1999 and was never

> employed by Hillsong Church. A further internal investigation by Assemblies of God in Australia, in conjunction with the Assemblies of God in New Zealand, found six additional child sexual abuse allegations, which were regarded as credible.
>
> In 2015, the royal commission examined allegations that accused Brian Houston of concealing his father's crimes and censured him for failing to report his father to the police. In November 2018, *60 Minutes* aired a segment revisiting the sexual abuse scandal, because newly revealed documentation allegedly reveals that Brian Houston was deeply involved in a cover-up and that Frank Houston's abusive behaviour was worse than initially thought. Brian Houston allegedly used his position within the Assemblies of God in Australia denomination to conceal his father's serial child sexual abuse. The matter was referred to the New South Wales Police Force, which confirmed that Brian Houston was under criminal investigation for failing to report a serious crime. Following the *60 Minutes* story, Hillsong released a statement in response to the allegations.
> – Ibid.

## IN CONCLUSION

So, to circle back to the title of the article: Why did Justin Bieber tag babies "Yummy" on Instagram? Because he is a pawn of the entertainment industry which is controlled by some very sick people.

Since the beginning of his career, Bieber has been caught up in a never-ending whirlwind of strange, humiliating events and has often displayed bizarre behavior. He's always been a "whipping boy" of the industry and the face of crappy pop music. With *Yummy*, the pattern continues. His handlers purposely turned *Yummy* into some kind of "child-lover" anthem by associating it with overt imagery and creepy Instagram posts.

In short, Bieber was used to push one of the elite's favorite

agendas: The normalization and the celebration of child abuse.

# THIS FRENCH MUSIC VIDEO EXPOSES THE OCCULT MUSIC INDUSTRY

Although Maître Gims is barely known in the U.S., he is kind of a big deal in Europe. His last two albums reached number one in France and in Belgium and peaked at the top 40 of various European countries such as Denmark, Italy, and Switzerland. In 2018, his hit single *La Même* made him the most played artist on French radio and television while becoming the 7th most played artist worldwide on Deezer. This notoriety allowed Gims to work with several international artists such as Sia, Pitbull, Lil Wayne, J Balvin, Maluma, Sting, Stromae, and others. Gims now owns his own record label (named MMC), which is affiliated with Universal Music France.

So did all of this success come at a cost? According to his video *Le Prix à Payer* (which stands for *The Pice to Pay*): Yes, big time. Indeed, the video depicts, in a highly symbolic manner, the price to pay to become successful in the music industry. And it is all about shutting up and obeying the occult forces that rule it.

Here's a look at the video.

## THE PRICE TO PAY

The video begins with Gims sitting in a waiting room with men dressed similarly. A mysterious woman dressed in black and red (the favorite colors of the occult elite) walks to him.

**The woman indicates Gims to follow her. He's been chosen.**

The woman takes Gims to a board room that contains some rather symbolic elements.

**Gims stands in front of the woman and a record exec. Between them, we can see picture frames containing variations of the most recognizable symbol associated with the occult elite: The eye-seeing eye inside a triangle.**

**A closeup of the symbols on display in that room.**

To add to the symbolism of the scene, these frames are hung on the pillars of the rooms – symbolically indicating that the occult elite that “holds the weight” of this industry.

**Although the woman is alluring, her eyes indicate that there’s something “supernatural” about her. Is she, like, a demon? Or Satan?**

The record exec then hands Gims his record contract. To sign these papers, Gims is not offered a pen … but a knife.

**Gims cuts himself with the knife and signs the contract with his blood.**

This is not a simple business contract. It is a blood oath. It is a staple in occult circles and involves dire prices to pay if the oath is broken.

The first verse of the song aptly describes Gims' situation. Here's a rough translation:

> We do things we truly regret
> After some time, I gave an oath
> I did it sincerely
> We forget that I dream of a life
> where I can go to sleep quietly

After signing the contract with blood, Gims' new life begins.

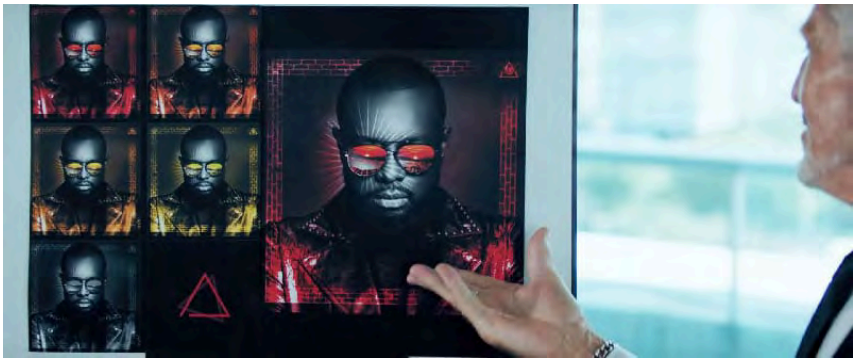
**The mysterious woman (who is still dressed in her red and black outfit) picks up Gims from his house in a limousine.**

In this scene, Gims symbolically leaves his family to enter the crazy world of the elite. And, at first, it seems really great.

**Inside the limo: Models and champagne. He's really living the life. OR IS HE?**

As the elite's newest recruit, Gims' career takes a sudden turn for the best. Also, we realize that Gims has zero input over his image or his career. He's become a pawn.

**Back at the board room, a team of people works on Gims' album while he sits there and says nothing. Meanwhile, the mysterious girl stands back and watches over everything.**



**The record exec presents Gims' new album cover. It contains the secret society's triangle sign and there are "sunrays" around one of Gims' eyes creating … of course … the one-eye sign.**

Like all industry pawns, Gims has to partake in every single promotional stunt that is planned out for him.

**A photographer asks Gims to pose in a specific way and Gims refuses. Then, the photographer gets really pushy about it. The mysterious girl (who is hanging in the background) allows it to happen.**

My series of articles Symbolic Pics of the Month often feature photoshoots of artists doing occult elite stuff (i.e. the one-eye sign). Readers often ask who tells these artists to keep doing this stuff. The answer: Industry-chosen photographers are a big part of the equation.

When the photographer gets a little too pushy, Gims' limo driver tells him to back off.

**Scars on the driver's forearm indicate that he's part of the secret society.**

After all of these emotions, Gims needs a break. And the limo driver has exactly what he needs.

**The limo driver pops open the drunk to reveal a case of ice-cold Fanta.**

**Gims twists open a Fanta and drink it with a satisfied look on his face. Oh yes, there's nothing like a 250ml bottle of Fanta to quench your thirst after a hard day fighting the Illuminati.**

So, obviously, this is product placement. It is not satirical and it is not a "commentary" about fame. It is a real product placement paid by The Coca-Cola Company to Universal Music Group. And Gims had to hold that bottle and drink it. In short, this weird scene basically confirms that Gims is not truly "rebelling" against anything. He is still very much part of that system.

After this refreshing Fanta break, Gims continues his meteoric rise to success.

**Gims is on the cover of magazines worldwide.**

**He tours the world and performs in packed stadiums.**

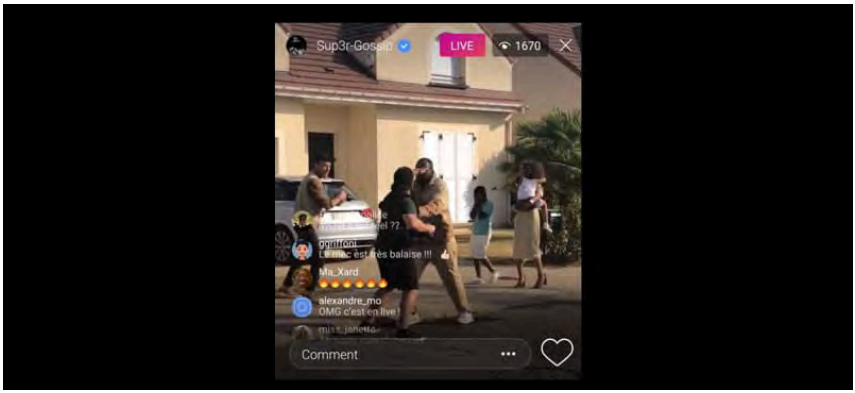
Although Gims appears to be living the dream, he is not.

**Gims realizes that the blood oath cut is leaving a nasty scar.**

The scar is a representation of the never-healing “wound”

that comes with selling one's soul. And Gims realizes that being a celebrity is not all fun and games. Those who control him actually do not care about him and use him in whatever way they feel fit.

**The mysterious woman pays photographers to harass Gims.**




**This fake, artificially created event is captured by the mysterious woman who posts it on social media to generate viral buzz.**

After all of the shenanigans, things get real.

**Gims finds himself at this massive château with his elite owners.**

**Gims tells the record exec that he is sick of this crap while pointing at his scar. He then storms out of the room.**

However, one cannot just leave the industry without any repercussions. There are repercussions.

**Two hooded figures grab Gims and kidnap him.**

**Gims then finds himself at the center of an occult ritual that is presided by the record exec.**

**Gims is laying down and his hands are bound. Is he about to be ritually sacrificed?**

**The record exec calls on a higher force. Probably Satan. His attire is strikingly similar to the traditional garb of Masonic Worshipful Masters.**

**An actual Masonic Worshipful Master. Wearing a top hat is a privilege reserved for high ranking members.**

Luckily for Gims, one of the hooded men hands him a knife, allowing him to free himself and run away. However, that probably means that his music career is over. However, in

real life, his actual music career is still alive and well. So, what does that mean?

## IN CONCLUSION

*Le Prix à Payer* is one of the most blatant exposures of the music industry and its dark side ever created. It depicts several elements that were discussed on this site for years such as the oath required while signing a record contract, the lack of control of artists over their own careers and image, the prevalence of the one-eye sign and the all-importance of occult rituals and sacrifices.

Judging by the comments about this video on YouTube, many believe that this video is actually a call for help. Indeed, the song lyrics convey regret and powerlessness while the video depicts a reluctant artist going through the motions of being an industry pawn.

While the video shows a clear desire to break free from it all, it also contains elements that indicate that this is not actually happening. For instance, that weird Fanta product placement screams out: "This video was sponsored by the Coca-Cola Company". Most artists hate seeing their work compromised by such shameless advertising and it is often imposed by the record company. On the other hand, one might say: Kudos on getting paid while exposing the industry.

If the video actually exposes the record industry, why was it allowed by this major, elite-owned label? Well, first, the video is cartoony enough to fictionalize the entire subject. Second, the elite actually wants to reveal some part of itself to the masses. And it wants us to know that, if you cross it … there's a price to pay.

## "ILLUMINATI" BY LIL PUMP: YEAH, THIS IS WHAT THE MUSIC INDUSTRY HAS SUNKEN TO

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When this site was launched more than 10 years ago, music videos contained some occult symbolism, but it was mostly subtle and covert. I had to write long paragraphs and quote obscure books to explain how the symbolism related to the occult elite and the Illuminati. Fast forward to 2020 and this is what they're singing:

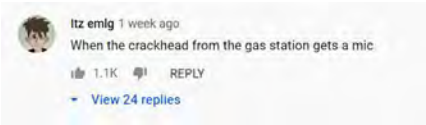
> Illuminati (¡ah!)
> Illumi, Illumi, Illuminati (¡jaja!)

In an era where the occult elite is rearing its ugly head and putting its agenda in overdrive, the music industry has become nothing less than a propaganda arm of the elite. And, since rap is extremely popular with young people, lots of efforts were made to turn this art form into a braindead, satanic cesspit.

In the past years, I've written articles about artists such as Lil Uzi Vert, Trippie Redd, and Young Thug – all young rappers who've starred in videos that are blatant, in-your-face celebrations of the occult elite and its satanic mindset. However, Lil Pump's *Illuminati* manages to take things to yet another level of overtness … while sinking to yet another level of patheticness.

With a blatant name like *Illuminati*, one would expect the song to maybe contain some kind of second-degree message, a comment about the industry, or some kind of clever twist on what the song is supposed to mean. But, no. *Illuminati* is

strictly about Lil Pump and Anuel AA bouncing around while rhyming the words “Illuminati” with “Ferrari”. As our ears are aggressed with this nonsense, our eyes are bombarded with every Illuminati symbol imaginable. In short, it is a mind-numbing experience. And, unsurprisingly enough, all of the top comments on YouTube diss the hell out of the video.



To be fair, Lil Pump was never an intellectual rapper. He became famous for *Gucci Gang* – a lyrical masterpiece where about 72% of the words are “Gucci Gang”. This did not stop the video from getting over a billion views on YouTube. It also led Lil Pump being listed in Forbes’ *30 Under 30*.

**Lil Pump in Forbes *30 Under 30*.**

In *Gucci Gang*, Lil Pump rapped about doing drugs and banging girls while walking around a high school. In *Illuminati*, Lil Pump raps about doing drugs and banging girls while walking around a satanic ritual. That's how the industry works: First, have the kids relate to the star. Then, introduce them to the dark side.

## ILLUMINATI RHYMES WITH FERRARI

Some critics complained about the fact that they can only understand the words "Illuminati" and "Ferrari" in the song. That is appropriate because those are the only words one needs to understand to get the gist of the song: It is about associating the "Illuminati" with cool things such as sports cars.

The video, directed by industry veteran Spiff TV, puts it all on display. And it begins in a very symbolic matter.

**Anuel AA lays in a coffin.**

**The funeral is hosted by a creepy hooded figure wearing a mask.**

**Then, Anuel AA comes back to life and starts rapping. He throws up devil horns which double as a one-eye sign.**

For centuries, initiation rituals in occult circles have revolved around the symbolic death and rebirth of the candidate. In this case, the artists are reborn in the satanic pseud0-religion of the occult elite.

Anuel's lyrics focus on a single concept: His satanic rebirth allows him to be rich and famous.

> Y soy un demonio, y yo soy un diablo
> Y en los Billboard, yo soy un rey (Rey)
> Y yo soy millonario y yo soy intocable

Translation:

> I am a demon, I am a devil
> I am on Billboard, I am a king
> I am a millionaire, I am untouchable

**As Annuel sings these words, we see things like a Baphomet head flashing on screen.**

**Of course, as a pawn of the Illuminati, Annuel needs to do the one-eye sign. Often.**

Then, Lil Pump comes in to brag about the fact that he sold his soul.

**Lil Pump is surrounded by masked people in what looks like an initiation ritual.**

His verse begins like this:

> Illuminati (Ooh)
> Might wake up tomorrow and buy a Bugatti (Bugatti)
> Illuminati (Yeah, sheesh)
> Swervin' in 'Rari while I'm on an Oxy (Brr)
> Two twin hoes in the lobby (In the lobby), ooh
> Sorry, b*tch, I don't say sorry (Uh-uh, yeah)
> F*cked on that b*tch from the UK
> I put her on molly, now she act retarded (Damn)
> Illuminati make a bitch go crazy (Go crazy)
> I don't know which one of these is my baby (Uh)

To sum up, Lil Pump says that the Illuminati allows him to purchase a Bugatti and to drive a Ferrari while incapacitated on opioids. He is also proud of the fact that he drugged a girl to the point that she is now mentally challenged.

While we are graced with these words of wisdom, we see this:

**Illuminati pawn.**

There is a lot going on here. First, Lil Pump is surrounded by hellfire, which clearly illustrates where this is going from a spiritual standpoint. Also, Lil Pump is wearing a feline-print jacket which is used by the aforementioned Illuminati to identify Beta Kitten slaves. In other words, Lil Pump might get "lil pumped" by some old disgusting Illuminati dude later. Finally, he is dancing on stairs leading to nowhere in particular – a classic Masonic symbol.

**Classic Masonic art featuring Jacob's ladder leading through the degrees of Freemasonry towards illumination.**

Of course, industry pawns such as Lil Pump are not climbing stairs towards any kind of spiritual illumination. A more appropriate image would be a staircase going down to a damp, dirty basement filled with Jeffrey Epsteins and Harvey Weinsteins.

**Lil Pump holds a snake. The serpent who tempted Eve to bite the proverbial apple in Genesis is one of the occult elite's favorite mythical figures: Lucifer the Light Bringer. Funny fact: The snake actually bit Lil Pump during filming and caused him to bleed. Symbolic.**

The video ends with some more blatant imagery.

**A girl doing the one-eye sign with a triangle of light over the eye.**

**More horned things to make sure you understand that this was brought to you by the satanic elite.**

## IN CONCLUSION

With a title like *Illuminati* and visuals that blatantly allude to satanic rituals, this video takes yet another step towards the normalization of the occult elite's imagery to the youth. Some might say: "They're doing it on purpose to troll you and to piss you off". Well, the only people who are actually pissed at the video are Lil Pump's own fans. A quick look at the "thumbs down" and the YouTube comments reveal that people just hated the song and the video. But Lil Pump still had to do it. It's a humiliating rite of passage.

Because there is nothing cool, clever, or rebellious about this video. It's basically Lil Pump and his friend talking about how the Illuminati bought them a Ferrari, the same way a call girl would brag about her sugar daddy buying her a new handbag. It's like: Good for you, but we all know what you had to do to get this. And, while the call girl can eventually ditch her sugar daddy and move on to something else, Illuminati pawns cannot.

As Lil Pump said himself:

> "Illuminati make a b*tch go crazy".

Watch out Lil Pump. Because, in this situation, you're the b*tch.

## THE TRUE DISTURBING MEANING OF "WAP" BY CARDI B

It doesn't take a rap historian to know that *WAP* is not the first raunchy song in rap history. Over 30 years ago, 2 Live Crew released the highly explicit single *Me So Horny* which became a massive hit with teens across America. Soon after, major controversy ensued and, for the first time ever, a U.S. district court judge ruled this recording "obscene".

The album was banned from sale in Florida and a lengthy legal battle ensued over the song's lyrics. The decision to ban the album was later overturned on appeal. This final ruling – which was upheld by the US Supreme Court – was deemed as a victory for free speech. In the following years, the rap world saw a constant flow of raunchy songs, many of which were performed by female rappers. And nobody really batted an eye.

Fast-forward in 2020: *WAP* is unleashed onto the world. And everybody loses their minds. And, because it is 2020, people found a way to make this song about moist female genitals political and divisive. On one side, mass media gushed over the song (pun intended) with unlimited praise. Complex magazine called the song "the epitome of female empowerment" while the Los Angeles Times wrote that the song "carries a political weight that men rapping about sex doesn't". Not to be beaten in this golden shower of praise, the NY Times claimed that the song is "an event record that transcends the event itself". Wow, that's a lot of praise for a song called *WAP*.

On the other hand, some public figures frowned heavily on the song. James P. Bradley, a health industry executive who is running for a California congressional seat, wrote that "Cardi B & Megan Thee Stallion are what happens when children are raised without God and without a strong father figure" adding that the song made him want to "pour holy water" in his ears.

Tucker Carlson criticized the song on his talk show *Tucker Carlson Tonight* saying that "it's aimed at young American girls – maybe your girls, your granddaughters and what is it doing to them? Can you imagine what it's doing to them? The people pushing it clearly are trying to hurt your children".

Comedian Russell Brand posted a video on social media entitled "WAP: Feminist Masterpiece or P*rn?", in which he discussed whether or not the song and the video were truly empowering to women. He asked if feminism means to "achieve equality by aspiring to and replicating the values that have been established by males". He called the song "a sort of capitalist objectification and commodification of, in this case, the female."

In short, lots of big words were thrown around to analyze a song that is called, once again, *WAP*. However, it appears that nobody actually sat down, intently watched the video, and took the time to decipher what it truly means.

Visual arts are based on symbolism. And symbols have the power to convey profound meanings that go beyond the limitations of words. Because, beyond the butts and the breasts, there's a lot of symbolism going on in the video. And that symbolism is telling a story so vivid that it renders all the debate described above useless. The video is about slavery. It is about mind control. It is about sexual exploitation for the elite. It's all there – but conveyed through symbolism.

Despite the apparent similarities between 2 Live Crew's *Me So Horny* and Cardi B's *WAP*, there's a major, all-important difference between the two: 2 Live Crew was a group of teenagers signed to an independent label with a small budget; Cardi B is a major, global artist signed with Atlantic Records with a near-unlimited budget. In other words, she is being pushed by the occult elite. And, as seen in countless articles on this site, the occult elite permeates the work of its pawns with a specific set of symbols that tell a specific story.

The video of *WAP* is glaring proof of this. It basically sums up, in the most blatant matter possible, one of the occult elite's most horrific obsessions. Here's a look at the video.

**KALI B**

The video begins with ornate gates opening as the viewers enter the premises of a lavish mansion.

**Those who own this house are rich and elite-connected. The "customers" are elite-connected as well because they get access to actual expensive celebrities. This actually happens in real life.**

Then there's this fountain.

**Cardi B and Megan Thee Stallion mirroring each other with tongues sticking out and water coming out of their breasts.**

There's a lot going on here. First, that statue is lactating which appears to be a reference to the fact that Cardi B is a mother. Despite this fact, she's being wh*red out. It is almost as if they're ridiculing the sacredness of motherhood.

The physical features of the fountain, including the tongue sticking out, appears to be inspired by classic depictions of the Hindu goddess Kali.

**Clay effigies of Kali at the Kalighat Temple in India.**

As seen in previous VC articles, the occult elite loves to use Hindu deities in symbolic scenarios.

**WHO director-general Tedros Ghebreyesus with Chinese officials. This meeting is "presided" by a massive statue of Shiva – "the destroyer of worlds". Symbolic.**

In the context of *WAP*, there is something extremely symbolic about a major music industry star being associated with Kali and the forces it represents. While the origins and the spiritual meaning of Kali are extremely complex, she is mostly known for her wrathful bloodlust and her unbridled sexuality.

> "Kali is the quintessential embodiment of *shakti*, female power. She emerges as an independent goddess around 1000 BCE and evolves as a controversial character: she is a scary, bloodthirsty embodiment of destruction, and the ultimate protector against evil. She is spiritual and bodily, erotic and sexual and as such, courageous: in the Tantrik cults that revolve around her, eroticism is primarily a way of confronting one's deepest fears."
> – Quartz, Kali is the 3,000-year-old feminist icon we need today

**A classic depiction of Kali standing on her husband Shiva while holding the severed head of a demon.**

While the worship of Kali was never really popular (people were terrified of her wrath), some tantric sects and secret societies pandered to Kali's characteristics by engaging in

sexual rituals and human sacrifices. Coincidentally enough, those are two of the occult elite favorite practices.

More recently, Kali has been celebrated as a feminist icon.

> "In the 20th and 21st centuries, many western feminist scholars have adopted Kali as a mascot of female empowerment, or have politicised her as a symbol of the supposed former matriarchal golden age that came before our present state of patriarchal control and decline. New Age Tantric practitioners adapt her obvious sexual manifestations as a therapeutic tool, while Hollywood employs her as a convenient symbol of malevolence. But Kali, the true Kali, will continue to defy all attempts to tame and domesticate her, as she has since the beginning of time."
> – Kashgar, Kali – A Most Misunderstood Goddess

In short, Cardi B and Megan Thee Stallion are associated with the goddess Kali who is a lustful yet destructive goddess while also being an icon for modern feminists. However, there's a major difference between Cardi B and Kali B: Kali is an unrestrained force of nature that transcends the material world … and Cardi B is a slave wh*re stuck inside a house.

## WH*RES IN THIS HOUSE

Back to the video. After passing through the symbolic fountain, we enter the house. Then the beat begins, coupled with a looping sample that goes:

> "There's some wh*res in this house"

**Then the wh*res come out.**

After witnessing this sequence of events, it is rather difficult to reconcile the supposed "empowering" message of the song with what actually happens on screen. I mean, the beat repeatedly calls Cardi B and Stallion "wh*res". And the usage of this word is rather offputting. I kind of get how the word "b*tch" was reappropriated to signify a fierce yet unapologetic woman. Kind of. But the word "wh*re" is different. It has an ancient and visceral feel to it. It's powerful in its own right. For centuries, it was meant to denigrate prostitutes and immoral women and it goes all the way back to the biblical Wh*re of Babylon. Calling someone a b*tch is one thing. But a wh*re? That's like a serious insult that reverberates through the centuries.

Anyways, so these two wh*res are walking around the house. And, as we see the symbolism around them, we understand that they're not regular wh*res. They're sex slaves meant to "service" the occult elite.

## BETA-KITTEN PROGRAMMING

As explained in my article Origins and Techniques of Monarch Mind Control, there are several types of MK programming. The main ones are Theta programming

(special agents and programmed assassins) and Beta programming (sex slaves used in elite circles). The article explains:

> **BETA** is referred to as "sexual" programming (slaves). This programming eliminates all learned moral convictions and stimulates the primitive instinct, devoid of inhibitions. "Cat" alters may come out at this level. Known as Kitten programming, it is the most visible kind of programming as some female celebrities, models, actresses, and singers have been subjected to this kind of programming. In popular culture, clothing with feline prints often denotes Kitten programming.

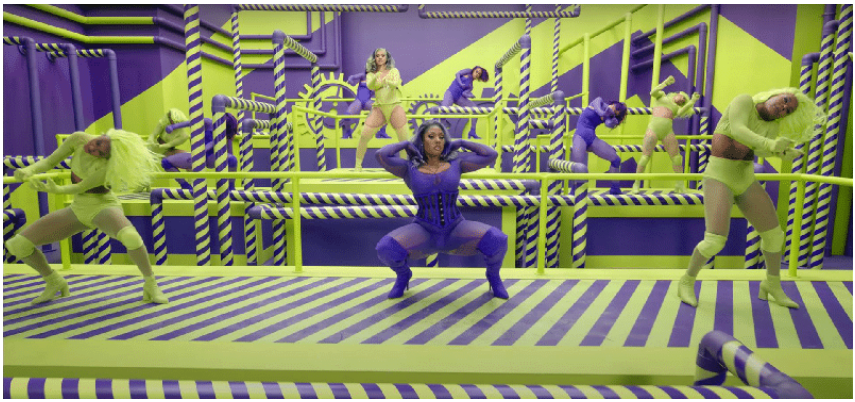
The *WAP* video is exactly about this, right down to the overload of feline prints. In the video, Cardi B, Megan Thee Stallion, and all of the other guests in the video play the role of Beta slaves servicing elite customers.

To confirm this fact, the video is replete with symbolism that directly alludes to Monarch programming.

**The hallways of the mansion are twisted which allude to the fluid and ever-shifting mental state of a dissociated MK slave whose internal world is controlled by the handler. Also, the dualistic floor pattern is extremely important in Monarch programming. It can be seen, in various forms, throughout the video.**

In occult circles, dualistic floors are ritualistic surfaces on

which occult transformation occurs. In the twisted world of mind control, rituals, dissociation, and programming heavily involve the use of dualistic patterns.



**At one point, the video goes down to some kind of "engine room" which is also drenched in dualistic patterns. In the back, we see gears that control the mechanisms of the house … the same way an MK handler controls the "mechanisms" of an MK slave's brain.**

**This is a painting titled "Symbolic or What" by Kim Noble – a survivor of Monarch mind control (read my article about her here). The painting depicts girls holding their genitals as a snake slithers on a dualistic floor. It represents the abuse of MK slaves at the hands of sadistic handlers to cause trauma and dissociation. Other than dualistic floors, snakes can also be seen throughout the *WAP* video. And they symbolize the same thing.**

**Objects in the house start moving. We see the world through the eyes of a dissociated MK slave.**

In the video, snakes symbolize the male organ. Cardi herself says:

> “Not a garden snake, I need a king cobra”

**If snakes represent penises, then this scene represents Cardi and Megan getting rammed by a bunch of dudes. Elite dudes. Empowering.**

Through symbolism, the video indicates that the wh*res in this house are not regular wh*res, they’re Beta Kitten slaves.

**The house is full of tigers and other felines. These animals represent human Beta Kittens.**

**Feline prints everywhere. Cardi B's hair is shaped like chain links. She's a slave.**

Other than Cardi and Megan, the video features several other slaves.

**Kylie Jenner walks on the dualistic floor in full Beta-Kitten uniform.**

Some people wondered why Kylie even appeared in this video. Some even requested her removal because she's not black (people know how to get upset about the wrong things). She's there because she couldn't be a better representative of the elite's Beta-Kitten system.

**This is a picture taken behind-the-scenes. As Kylie gets ready to play the role of a Beta Kitten servicing men in a wh*re house, her mother is in the background filming her. How creepy is that? I guess Kanye was right by claiming that Kriss Jenner has been pimping her daughters for years.**

Other than Kylie, the video features several other industry up-and-comers playing the role of wh*res.

**Normani – an ex-member of Fifth Harmony – in a dualistic room with a matching dualistic outfit.**

**New industry pawn Rosalià in a blood-red room. The Masonic checkerboard pattern floor indicates that there might be some (bloody?) ritualistic stuff going on there.**

The video features other up-and-comers such as Mulatto, Sukihana, and Rubi Rose. The message: They're industry "prospects" that might be willing to do what needs to be done to be recruited by the industry.

## IN CONCLUSION

To new readers of this site, the above interpretation might sound far-fetched or "reaching". However, as one reads the hundreds of articles on this site analyzing videos, one realizes that this exact pattern of symbols is constantly used in the same exact context. These symbols mean something very specific to those "in the know".

When one understands the not-so-subtle symbolism in *WAP*, it is rather difficult to understand the feminist and "sex-positive" praise it has been receiving. Because it is about the exact opposite. It is about slavery and the worst kind of slavery possible. It is about women that are drugged, traumatized, and dissociated out of their minds and who are forced to pleasure sadistic men day in and day out.

Cardi B rapping lines such as "I wanna gag, I wanna choke"

might sound empowering to some. However, considering the visual context of the video, she's basically a slave who tells her customers what they want to hear. Because, in the end, that's exactly what she is.

## BUSTA RHYMES' ALBUM "ELE2": IT'S MESSAGES ABOUT THE NEW WORLD ORDER AND THE FIVE-PERCENT NATION

If you know something about rap music, you certainly know about Busta Rhymes. Often characterized as “iconic” and “legendary”, Busta Rhymes has been rapping for over 30 years, releasing over 10 albums and 56 music videos.

The Brooklyn rapper rose to prominence during the early 90s, right as New York rap was entering its golden age. While most NY rappers of that era were all about grimey beats, rhymes, clothing, and music videos, Busta Rhymes came through like a colorful tornado of hyperactivity. His flashy and exuberant style brought new energy to East Coast rap while redefining the esthetics of music videos for years to come.

**Busta Rhymes in the 1996 video *Woo-Hah!! Got You All in Check*.**

While Busta’s videos were about general fun and craziness, his albums mostly revolved around a sinister theme: The Apocalypse. Indeed, his three first albums were named *The Coming* (1996), *When Disaster Strikes* (1997), and *E.L.E. (Extinction Level Event): The Final World Front* (1998). All of these albums predicted the coming of a major disaster in the near future.

Fast-forward to 2020. The general context is a lot bleaker than it was in the 90s. Also, Busta Rhymes is 48 years old and

a lot heavier. Understandably enough, he probably doesn't really feel like bouncing around in videos while wearing funny hats. Instead, he decided that the time was right to release *Extinction Level Event 2: The Wrath of God* – an album filled with intense messages and symbolism.

## AN ALBUM WITH MESSAGES

**The cover of *ELE 2: The Wrath of God* features a skull wearing a facemask with an ELE symbol on its forehead.**

Judging by this creepy cover alone, one can already feel that *ELE2* carries a different vibe than Busta's previous works. In the 90s, his apocalyptic theme was mainly perceived as a creative concept that gave his albums an interesting vibe and intensity. However, in his 2020 album *ELE2*, Busta is not really joking around anymore. One gets the feeling that he actually believes that the world (as we know it) is ending.

In an interview with NME, Busta explains the meaning of his album cover and its relation with the current COVID crisis.

**Hello Busta! Your new album's artwork shows a skull in a face-mask. How are you coping with this COVID-19 period?**

This is one of the most unfortunate times in the history of the existence of this planet. It feels like our intelligence is being insulted significantly and there's no accountability for the suffering we have to encounter as a result. There feels like there's a blatant inconsistency in truth for us to be able to protect our well-being in the right way. People want to go to work and not be subjected to doing anything illegal to take care of themselves their family, and people have worked hard to build businesses that are being taken away from them, and can't see family members.

**Who's 'they'? What would anyone exactly have to gain from this?**

There's obviously something wrong and some other agenda going on – a lot of it is political. It feels super-imbalanced and unfair. We're getting caught up in the overwhelming abundances of propaganda that's keeping us distracted from realising that there's some truth we need to start working towards and getting to the bottom of.

**Let's agree to disagree. 1998's 'E.L.E. (Extinction Level Event): The Final World Front' was loaded with apocalyptic imagery, so 2020 feels an appropriate time to release the follow-up…**

With my work, I try to point out that a day was coming that is going to permanently end the world we've grown to know and love. I never knew we would live to see this time (*Laughs*). I named my albums 'The Coming', 'When Disaster Strikes…', 'E.L.E. (Extinction Level Event): The Final World Front', ' Anarchy', 'It Ain't Safe No More…', and 'The Big Bang'. I was hoping none of these events did happen, but felt it was my duty to start these conversations about how do we prepare for it if it does. So I would always have these narratives attached to the themes of my albums. That's why 'Everything Remains Raw', the B-side to my 1996 single 'Woo Hah!! Got You All In Check', I said 'There's only five years left'. Five years later, the World Trade Centre falls. Then in 1998, my first 'E.L.E. (Extinction Level Event)' album, the artwork is the World Trade Centre

> gone and New York in flames. Three years later, it actually happens.
>
> I wasn't prophesising anything; I just wanted to share the sh*t that was actually out there that people are told they're conspiracy theorists if they read it. You know, the 'conspiracy theorist' term is to discredit whatever truth you might be getting close to. Now there's no changing my mind. It's not coincidence. Somebody planned this sh*t, but I don't know who.
>
> – NME, Busta Rhymes on 'Extinction Level Event 2: The Wrath of God': "It's my duty to start conversations"

This interview revealed a couple of things. First, the interviewer is kind of a douche. Second, Busta Rhymes clearly believes that there are shady forces at work in the world and they're involved with the COVID crisis. Finally, the rapper is looking to share some important messages through his album *E.L.E 2*.

Here's a look at some of its messages.

### *E.L.E 2* INTRO

As soon as the listener presses "play", things get very real, very fast. A narrator greets listeners with this prophetic monologue:

> Genesis, chapter eleven, verses one through nine
> Thousands of years before Christ
> Tyrant Nimrod, Gilgamesh of Shinar, enslaved the first empire
> One world language, one world religion, one world order
> We have learned nothing (One)
> Making the keys to heaven a gift to the devil
> Those who desire to supplant God
> Illuminati who tempt and horrify us as the most perfect angel Lucifer
> Seek to rebirth a new world order upon the flesh, blood, and bones of all humanity
> Again, towers rose skyward to challenge his divine glory
> To conquer his serene domain

As in ancient Babylon, the one true Lord brought them down
In 2001, three became naught, conspiracy is reality
Fear is the weapon of thine enemy
Acts of terror a lie, told to convince the meek to surrender to their rulers
Atmospheric variances melt the polar ice caps and drown the rats who walk on two legs
An incurable virus to decimate the dark, nuclear rain to set us aflame
Obscured by a curtain of venom from space in the name of science
Fall to your knees, pray to a last choking breath
A new world order is here, arrogance over God means annihilation

Daddy, what's it gonna be like in the year 2021?
Only He can save us
This is the second coming
Extinction Level Event 2

The intro talks about the Biblical figure Nimrod who is said to have unified the world through one language and one religion while building the Tower of Babel to defy God. The narrator then says "We have learned nothing". Today's elite is building a New World Order that is perceived as a new version of the Tower of Babel – one that will inevitably attract the wrath of God, again.

The intro also contains a reference to 9/11. By stating that "conspiracy is reality" and "fear is the weapon of thine enemy", the narrator conveys the sense that the destruction of the twin towers in 2001 launched an era of false flag attacks meant to terrorize the population into submission.

The intro also refers to COVID-19 with the bleak words saying "An incurable virus to decimate the dark, nuclear rain to set us aflame".

During this chaotic 7-minute intro, the veteran rapper Rakim

also drops a verse of "biblical" proportions. Here's the first part of it.

> I tried to warn 'em with *The Seventh Seal*
> The world is wounded, it may never heal
> Even Mother Nature's gettin' ill, it's gettin' real
> When millions get killed when that deadly weather spill
> Until Sodom and Gomorrah's on America's turf
> The horror, it'll forever get worse
> Yet and still, it's like a gift at birth then you inherit a curse
> But the meek must inherit the Earth, it's Heaven's will
> Meek meaning powerless in the form of politics
> Giving power at the dawn of the apocalypse
> And war is stronger than peace
> It's poverty 'til the majority is scarred with the mark of the beast

In short, there's a lot going on in this intro. It ties in a lot of the issues we hear about in 2020 as signs that the world is ending.

On a deeper level, the intro (and the album in general) is permeated with concepts and symbolism relating to the Five-Percent Nation. Considering the fact that both Busta Rhymes and Rakim are prominent Five-Percenters, the message of this intro can only be fully understood through the lens of Five-Percent philosophy (more on this later).

The rest of *ELE 2* tackles several issues (riots, police brutality, etc.) while also containing a hefty dose of lighter tracks. However, the last song of the album is not "light" at all.

## SATANIC

The final song of the album – dramatically titled *Satanic* – addresses the overtly satanic imagery that has taken over rap in the last years. Busta warns artists that, by bowing down to Satan in their music, they're "playing with a match that can grow into an inferno". Here's the entire verse.

Look, I had to compile this sh*t in a song
It's so intriguing, all this f*ckin' satanic sh*t goin' on
Playin' with symbols and signs, devil worshippin'
People talk like they prayin' to Lucifer, but what happened to "Jesus Walks"?
Yeah, we have demented thoughts, then you conversate with your savior
Askin' for forgiveness while displayin' blasphemous behavior
At first, we seen it subtle, now n*ggas display it major
And goin' out they way like they doin' Satan a favor
And gamble with they life like rattlin' dice in a shaker
Another life forsaken, turnin' your back on your maker
I'm only tryna cater to the facts and sh*t
I'm seein' a lot of questionable sh*t, like the f*ck these n*ggas believe in?
But now, we don't figure the same, your music is lifeless
And your visuals lookin' like rituals and sacrifices
Makin' deals with the Devil in exchange to be the nicest
You dead like your flesh was eaten by maggots and lices
We've all witnessed the change, now nobody wanna be righteous
The days we live is dark and unquestionably a crisis
The Devil tried to plant the fear from when we was in diapers
And some grew up possessed, staring in the Eye of Osiris
Now I know you see this sh*t while you sit and wonder what happened
It's strange how niggas brandish devil worship like a fashion
The signs of the times, clouds from the heavens open
Where birds fall from the sky and fish die in the ocean
Now who you think you foolin'? We seein' the way you're movin'
I hope you take the time to start thinkin' 'bout what you're doin'
You're playin' with a match that can grow into an inferno
Undescribable, the burn when the fire's feelin' eternal
I hope you document this and write it down in your journal
And read it back to yourself while overcomin' your hurdles
Now trust me and be careful of who you let in your circle
'Cause the Devil f*cks a life and will breed the p*ssy that's fertile
I know it's gettin' cold and you're fightin' the war internal
Body decayin', turnin' all grey and blue, even purple
You portray a lotta shit with no rehearsal
But in life, we don't rehearse, what you do can come back and

hurt you
And until then, watch how the Devil will work through
Look at what you've become and what the Devil gave birth to
And when it hits the fan, you'll be wonderin' where your folks went
Your n*ggas'll disappear when the science gets kinda potent
I'm just buildin', I ain't mean to give an earful
Just carryin' out my duty, everybody just be careful (Be careful)

In this intense verse, Busta talks about artists' visuals "looking like rituals and sacrifices". This is easily verifiable. For the past 11 years, *The Vigilant Citizen* has been documenting the occult and satanic imagery found in rap videos with loads of screenshots and references. Busta says that they used to be subtle, but now they "display it major". That is 100% true.

Ironically enough, despite the messages found in *ELE2*, Busta Rhymes himself ended up being accused of being satanic.

## CONTROVERSIAL PROMO

On October 7th, Busta released a promotional video titled *THE PROPHECY WILL BE FULFILLED*. Directed by industry veteran Sam Lecca, the video takes place in a church where something unholy is happening.

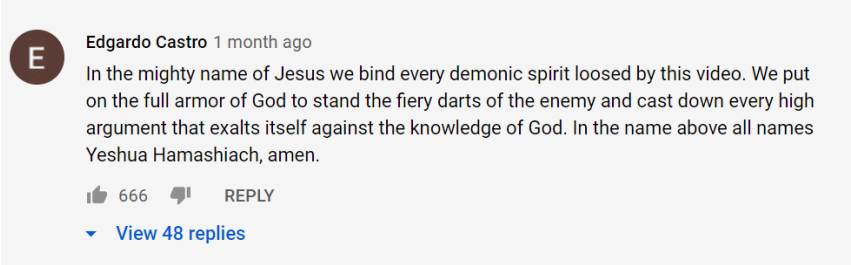
**A Catholic priest gives a sermon that quotes various parts of the Bible including Psalm 37: “The wicked plot against the righteous and gnash their teeth at them.”**

**Then, the priest marks the foreheads of children with the *ELE2* logo. The Mark of the Beast?**

**The priest then shows his true demonic face.**

**The children run along with glowing eyes. Are they possessed?**

Nearly all of the comments on YouTube accuse that video of being satanic. This is the top comment right now.




So, what's exactly the message of this video? In his song

*Satanic*, Busta talks about ritualistic videos and even wonders what happened to Christian-themed songs such as Kanye West's *Jesus Walks*. But then, he releases this promo video where a Catholic mass is portrayed as a demonic rite.

Some answers can be found by better understanding the heavy influence of the Five-Percent Nation on Busta Rhymes' works.

## FIVE PERCENT INFLUENCE

**The symbol of the Five-Percent Nation containing the sun, the moon, a star, and the number 7 (which represents God).**

The Five Percent Nation – also known as Nation of Gods and Earths (NGE) – was founded in 1964 by Clarence 13X, a minister of the Nation of Islam (NOI) who was working under the tutelage of Malcolm X. After years within the organization, Clarence 13X created an offshoot to the NOI because he rejected the teaching that Wallace Fard Muhammad (the mysterious founder of the NOI) was God

incarnate. Instead, Clarence 13X taught his students that the black man (individually and collectively) is God. Conversely, white people are “devils” and their technology is actually “tricknology” that will not stand the test of time.

Members of the group call themselves Allah’s Five-Percenters because they believe that only ten percent of the people in the world know the truth of existence. These elites and their agents keep eighty-five percent of the world in ignorance and under control. The remaining five percent are those who know the truth and are given the mission to enlighten the eighty-five percent. They are known as the “poor righteous teachers”.

While the NGE is said to be close to Islam, its teachings are actually much closer to esoteric schools such as Freemasonry. Indeed, Five-Percenters are taught that there is no “mystery God” and that the “Original Man” can become a god through “knowledge of self”. This concept is similar to the hermetic axiom “Know Thyself” taught in Mystery Schools such as Freemasonry. By affirming that divinity can be obtained on Earth through knowledge, disciple, and enlightenment, the NGE is philosophically closer to Gnosticism rather than traditional religions. In other words, the NGE does not believe in a god but instead teaches a form of apotheosis where the Asiatic black man is God and his proper name is “Allah”, the Arabic word for “God”.

The NGE also teaches its followers arcane systems called Supreme Mathematics and Supreme Alphabet as keys to understanding how man relates to the universe. This concept is similar to systems of numerology found in Freemasonry. For instance, in Supreme Mathematics, the number 7 and the letter G (the 7th letter of the alphabet) are associated with God.

While Freemasonry is a rigid secret society that recruits the local elites within its ranks, the NGE is a community-based organization that attracts disenfranchised men and inmates in urban areas.

Probably for this reason, a long list of rappers joined the ranks of the NGE, especially in the 1990s. Artists such as Rakim, Busta Rhymes, Jay Electronica, the entire Wu-Tang Clan, Erykah Badu, Jay-Z, Nas, and many others integrated NGE concepts and symbolism into their lyrics while heavily influencing hip-hop slang in general. Expressions such as “word is bond”, “peace”, “cipher”, “dropping science”, “dropping knowledge”, and calling each other “god” all originate from the NGE.

**Rakim, Jay-Z, and RZA wearing the symbol of the NGE.**

Busta Rhymes is one of the most prominent representatives of the NGE in hip-hop. And his latest album *ELE2* is heavily infused with its philosophy.

**Busta stands next to a picture of Clarence 13X in his recent video *Master Fard Muhammad*.**

Busta's verse on the *ELE2* intro is pure NGE. It begins like this:

> Well, it's the God (Yes), no illusions
> Blessings while I greet y'all in the absence of confusion
> With science to spark the mind with thoughts of greater living
> It gets deeper than secrets in Masonic symbolism
> And I understand if you can find it extremely hard to calculate it
> As dude who refer to himself as God, let me demonstrate it

Through this verse, one understands the album's subtitle *The Wrath of God* is actually a reference to Busta himself. More NGE references are found later in the verse:

> But I'm addicted to exposing the truth, it's a habit
> Since a youngin' using a pencil to write the mathematics
> Incorporating the science while I give you the classics
> While some'll find it strange and resort to measures that's drastic
> I articulate with clarity, reassure when you hear this
> Some identify me as cuckoo or conspiracy theorist

With all of that being said, we can now better understand

the reasoning behind the promotional video featuring an evil priest. Here's an excerpt from an NGE FAQ that explains how the Nation perceives organized religion in general.

> "Clarence 13 X taught that eighty-five percent of the population is made up of ignorant, unlearned and uncivilized people who need to be led (mostly churchgoers). This eighty-five percent are believed to have "no knowledge of self". Ten percent of the population have SOME knowledge of self (i.e. the real truth), however they use this knowledge to wield control over the eighty-five percent instead of "liberating" them (most baptist preachers including Rev. Jesse Jackson are believed to be in this category). Lastly, he considered the five percent to be those who do possess knoweldge of themselves, their origins and the way the world system really is — and additionnally, the way in which the new world order will come about. Their job/mission is to educate the eighty-five percent to what this hidden or veiled knowledge really is."
> – Nation of Gods and Earths FAQ

This FAQ explains why the Catholic priest was portrayed as an evil figure. According to Five-Percenters, preachers in traditional religions actually help the elite keep the 85% in ignorance.

## IN CONCLUSION

Analyzing the works of veteran artists such as Busta Rhymes is a different task than analyzing regular pop stars. These artists usually have full creative control of their works and their messages are often an amalgamation of the various influences in their lives. Busta Rhymes' *ELE2* contains a wealth of messages about the pandemic, the New World Order, and satanism in the music industry. However, to fully understand the album's meaning, one must first understand the NGE philosophy that permeates it.

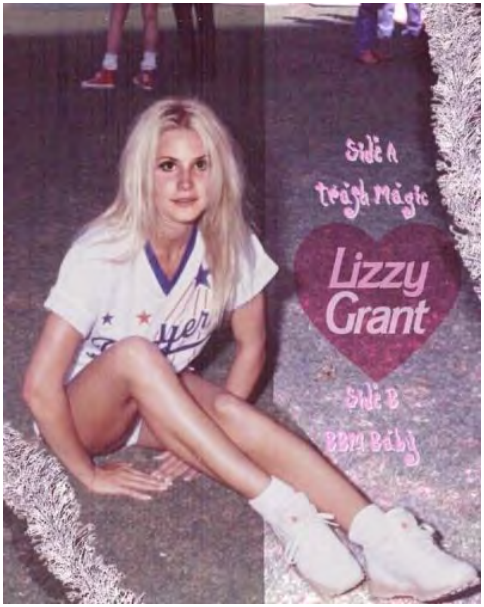
As exemplified by the YouTube comments on Busta's promo video, NGE philosophy is rather divisive and controversial.

Its teachings about the nature of God, the role of religion, and the origins of white people are bound to be received with anger and skepticism by many, including religious black people. Furthermore, some might argue that all of this divisiveness only serves the elite's favorite tactic: Divide and conquer. On the other hand, those who were around during the NGE's 90s heyday say that the organization actually had a positive influence on black men by creating a community focused on truth-seeking and general righteousness which helped them turn away from gangs, drugs, and crime.

In short, I'll leave the task of judging the NGE and everything around it to God. And I'm not God. Meanwhile, we should probably all set our differences aside and focus on a common foe: A satanic elite that is creating a dystopian new world order right before our eyes.

## THE HIDDEN MEANING OF "CHEMTRAILS OVER THE COUNTRY CLUB" BY LANA DEL REY

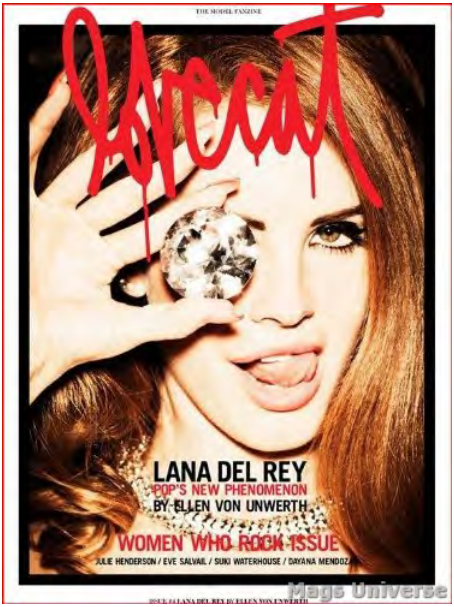
In order to understand Lana Del Rey, one must first understand her history and the functioning of the music industry as a whole. The first fact that one needs to understand is that Lana Del Rey is an alter-persona who, throughout the years, has been centering around a specific narrative: An industry slave who bounces from one toxic relationship to another.




**Before becoming Lana Del Rey, Elizabeth Woolridge Grant used to go by the stage name of Lizzie Grant.**

When Lizzie Grant flopped, a new persona was created: Lana Del Rey. The artist underwent a complete metamorphosis that included a new musical style, new visual esthetics, and

even some plastic surgery. After signing with Interscope Records in 2012, Lana Del Rey quickly enjoyed massive mass media promotion. Also, she became yet another vessel for the occult elite's symbolism.




**Lana Del Rey on the cover of Lovecat Magazine (2012) where she was described as "pop's new phenomenon". In the picture, she hides one eye with a diamond – an image that aptly sums up her entire career.**

Although LDR quickly gained a huge cult following and sold millions of albums, many were skeptical regarding her authenticity. Some critics stated that Lana Del Rey was fashioned by "manipulative managers", that her music was written by professional songwriters, and efforts were made to erase her past. It was also speculated that her meteoric rise to success was fueled by her father's wealth and connections in the industry.

Like many others, Lana Del Rey had to be a slave to the industry in order to become successful. And that fact is

thoroughly reflected in her songs, her videos, and … in real life.

## INDUSTRY SLAVE

Several songs by Lana Del Rey address themes of abuse, promiscuity, prostitution, and toxic relationships. Her real-life relationships were somehow worse.

**Lana had a rather "open" relationship with Harvey Weinstein.**

The song *Cola* from her album Born to Die is a tribute to this "relationship" with the infamous Hollywood producer. Here are some of the lyrics.

> My p*ssy tastes like Pepsi-Cola
> My eyes are wide like cherry pies
> I gots a taste for men who are older
> It's always been, so it's no surprise
>
> Harvey's in the sky with diamonds and he's making me crazy
> (I come alive, alive)
> All he wants to do is party with his pretty baby

Later in the song, Lana refers to Weinstein as her "dad".

> I fall asleep in an American flag
> I wear my diamonds on Skid Row
> I pledge allegiance to my dad
> For teaching me everything he knows

In short, Lana Del Rey's entire persona is based on the Marilyn Monroe "prototype" – a Beta Kitten slave who gets passed around at the highest levels of the elite. For this reason, Lana's work is replete with references to Marilyn Monroe. In fact, in the song Body Electric, LDR sings

> Elvis is my daddy, Marilyn is my mother

But there are many other references. Like other representatives of the Beta Kitten system, LDR showcases an obsessive devotion to Marilyn Monroe.

**In *National Anthem*, LDR recreates Monroe's iconic "Happy Birthday Mr. President" moment which was dedicated to JFK – one of the elite people she was "servicing" as a Beta slave.**

As the years went LDR had to adapt her messaging according to the elite's agenda. That's what industry puppets do. Therefore, after claiming that she found feminism "not interesting" at the beginning of her career, she ended up backtracking to voice her support for third-wave feminism in

2020. In a move that is somewhat related, LDR also publicized her interest in witchcraft and encouraged her fans to engage in rituals with her.

Lana Del Rey Wants You to Join Her Coven of Witches

—

**A headline from Teen Vogue (marketed at teenage girls) about Lana Del Rey and witchcraft.**

**LDR's tweet encouraging her fans to partake in a ritual to curse Donald J. Trump in 2017.**

In short, everything about Lana Del Rey is in perfect alignment with the occult elite. And her 2021 single *Chemtrails Over the Country Club* is in perfect continuation of that narrative.

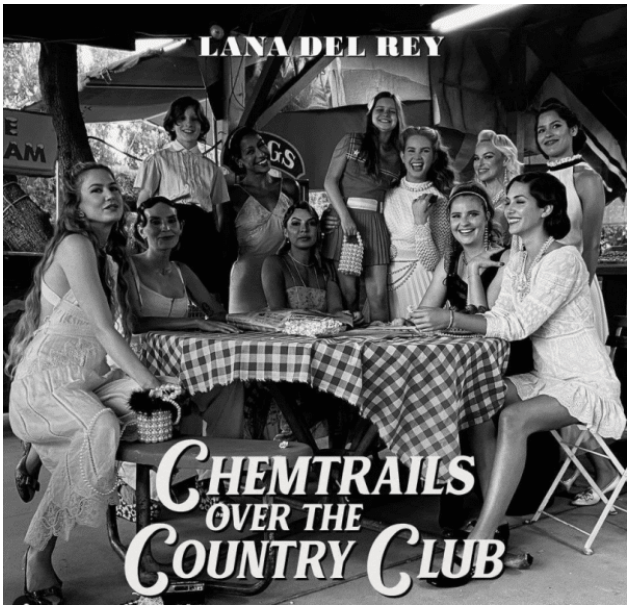
## CHEMTRAILS OVER THE COUNTRY CLUB

The title of LDR's 2021 album (and lead single) *Chemtrails Over the Country Club* is rather enigmatic yet evocative. As you might know, "chemtrails" refer to a conspiracy theory that has been circulating for decades.

> Chemtrails refers to the theory that governments or other parties are engaged in a secret program to add toxic chemicals to the atmosphere from aircraft in a way that forms visible plumes in the sky, somewhat similar to contrails. Various different motivations for this alleged spraying are speculated, including sterilization, reduction of life expectancy, mind control or weather control.
> – Chemtrails Conspiracy Theory, The Keith Group

So why are chemtrails being sprayed over the country club – a social gathering place for the rich and affluent? The music video appears to be providing some answers as Lana and her country club friends are revealed to be witches who take part in blood rituals at night.

When Lana Del Rey released the video and the album cover, it was followed by controversy. However, as usual, mass media completely ignored the blatant symbolism of the video to focus on absurdities.




**The album cover of *Chemtrails Over the Country Club*.**

When LDR posted the album cover on Instagram, some people slammed her for the "lack of diversity" on the picture. One commentator wrote:

> "Are you anti black and POC? In this time in America it's more important than ever to show women of all shades. Please think about that next cover."

This "controversy" baffled me on a profound level. Are they really trying to police every single picture posted online and calculating the racial background of each individual in said pictures? Didn't we agree a long time ago that tokenism was regressive and extremely racist?

Instead of ignoring these internet vultures (which is the right thing to do), Lana replied to them. First, she engaged in the cringy exercise of pointing out that there's a black woman in the picture and two others of Mexican descent. She then added:

> My best friends are rappers my boyfriends have been rappers

Yes, LDR basically said that she's been banging rappers for years so she can't possibly be racist. While the woke crowd found that reply to be "problematic", it is 100% in line with her Marilyn Monroe, industry slave persona.

In short, "music critics" in mass media focused on an absurd "controversy" instead of properly analyzing the blatant imagery in *Chemtrails Over the Country Club*. Because this video has absolutely nothing to do with race. It has everything to do with the occult elite.

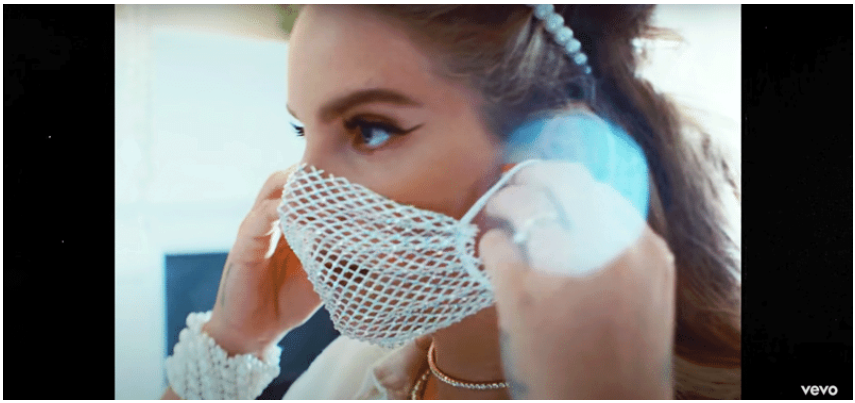
## THE VIDEO

Not unlike previous videos by LDR, *Chemtrails Over the Country Club* has a 1950's Americana esthetic.

**LDR drives a red Mercedes which represents wealth and affluence.**

**She relaxes at a country club with some privileged women and children.**

In the screenshot above, you can see LDR wearing a mesh mask. Throughout the video, there are several closeups of her putting it on or removing it.




**After putting on some jewelry, LDR puts on a mesh mask … as if it was another fashion accessory.**

That specific mask was the subject of yet another "controversy" regarding LDR. In November, the singer wore that mask during a book signing, prompting people to accuse her of being a COVID superspreader. Although LDR claimed that there's plastic embedded inside the mask, people were still angry.

Lana Del Rey Wore *That* Mesh Mask in Her New Music Video, and People Aren't Happy

The singer was criticized for wearing the accessory in October.

**A headline from Glamour magazine about that mask.**

The fact that this mask was the subject of a special focus in this video is odd. Is there a message behind it? Is it maybe about how the elite wears the mask as an accessory for virtue-signaling rather than actual safety? In the video, LDR appears to be wearing the mask at random moments: Sometimes she wears it while she's alone while, at other times, she doesn't wear it while surrounded by people.

Meanwhile, as the name of the song implies, chemtrails are being sprayed over the country club.

**A child looks up at the sky as chemtrails being sprayed right above him.**

What is the effect of these chemtrails on LDR and her friends?

## MIND CONTROL

After a day of wholesome country club activities, everything

turns dark. Indeed, the fun-in-the-sun theme of the video is replaced with an ominous vibe and imagery relating to Monarch mind control. Through symbolism, the video ultimately tells the story of LDR dissociating and engaging in dark rituals.

Not unlike other MK-themed music videos (i.e. Katy Perry's *Wide Awake*), LDR's core persona (her real self) is represented by a child.

**LDR watches a movie with a girl that somewhat looks like her.**

On numerous occasions, the video alludes to the fact that the young girl is actually LDR.

**The girl puts on the same jewelry as LDR. Also, notice the many mirrors in this scene. Mirrors and reflections are extremely important in MK symbolism.**

**The girl picks up a mirror and looks at her reflection. Right after, we see LDR looking at her reflection in the car's side-view mirror.**

The young girl is also associated with other MK imagery.

**In one scene, we see a closeup of a porcelain figure. In the scene right after, the girl makes the same pose.**

In Monarch imagery, MK slaves are often depicted as porcelain figures – probably because they can be "broken" easily. If you look closely at the figure above, it is cracked, hinting at the fracturing of the personality of MK slaves.

Then, the chemtrails in the sky appear to have altered the weather.

**Sunny skies are replaced by a menacing tornado.**

The scene above is highly reminiscent of the famous tornado scene in *The Wizard of Oz* which takes Dorothy to the land of Oz. In Monarch mind control, *The Wizard of Oz* is used

as a programming script where the Land of Oz symbolizes dissociation.

**In *The Wizard of Oz*, Dorothy's house is swept up by the tornado. In *Chemtrails Over the Country Club*, LDR's car is swept up by the tornado.**

Like in *The Wizard of Oz*, the "tornado" in *Chemtrails Over the Country Club* actually happens in LDR's mind.

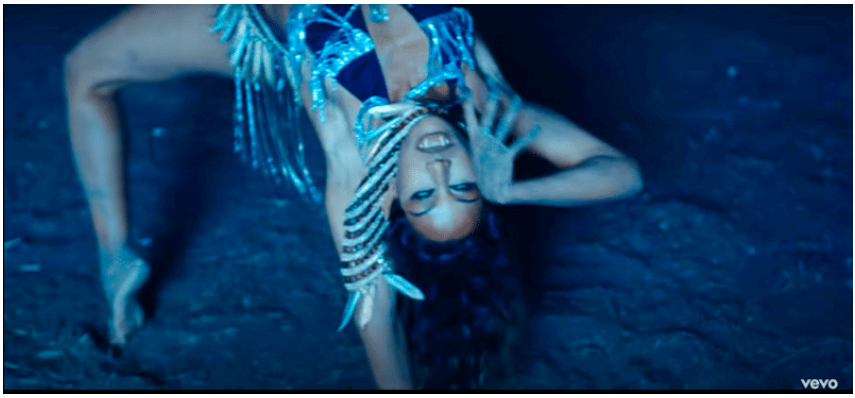
**As the tornado sweeps up Lana's car, a short scene depicts the girl spinning around in her chair.**

**In another scene, Lana goes through a mirror and shatters it: A reference to *Alice in Wonderland* – another MK programming script where slaves are told to go "through the looking glass" towards dissociation.**

Therefore, through various symbols, the video depicts LDR dissociating from reality. Then, things get even darker.

**After dissociation, Lana and her friends walk around with red eyes hinting at them being "possessed".**

We soon understand that the women having fun in a posh country club actually hide a dark secret.




**Vampire teeth and reptilian eyes combine with the classic “I’m possessed by evil” posture.**

**The red Mercedes is set on fire (sacrifice). Meanwhile, Lana “connects” with a wolf in a rather intimate matter.**

**At one point, Lana literally becomes the wolf.**

The wolf represents the “inner-beast” and the absence of inhibitions. Consequently, in the second part of the video, the women are lascivious and drawn to blood.

So, in order to take advantage of the rich and affluent life of the elite, Lana has to dissociate and be subjected to the elite’s dark side.

**After a night of blood and sex rituals, Lana is bruised up, hinting at the fact that she’s actually a slave.**

The video ends with the women going to bed and getting ready to act “normal” the next day.

## IN CONCLUSION

In the first part of *Chemtrails Over the Country Club*, Lana is part of a group of privileged women who gather in a posh setting to relax and have fun. In the second part of the video, the same women turn into vampire-demons who partake in dark sex and blood rituals. Since mass media likes to associate witchcraft with feminism, some say that this video is "empowering". However, the symbolism in *Chemtrails Over the Country Club* is clear: Lana is not "empowered", she's a slave.

To core concept of the video revolves around chemtrails being sprayed above Lana. These chemtrails alter the weather and cause a tornado. The video makes it clear that the tornado is a metaphor for Lana's mind control where she dissociates from her core persona. In other words, she is not herself. The chemtrails represent her being controlled from "above": The occult elite.

Since we all breathe the same air, the video can also represent the world as a whole being controlled by the occult elite. Through constant brainwashing (chemtrails), the masses are pushed towards the embrace of everything that is evil, twisted and self-destructive. Meanwhile, they laugh at us behind their mesh masks.

# THE OCCULT MEANING OF THE WEEKND'S SUPER BOWL PERFORMANCE

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The Super Bowl is, at its core, a sporting event. However, judging by media reactions, lots of people were less interested in the actual football game and more interested in playing COVID police. The result: Twitter geniuses complained about the lack of social distancing in the crowd while not realizing that most “fans” were actually cardboard cutouts. Other individuals obsessed about the mask-wearing practices of people in the stadium and took the time to shame them on social media. “Did he just remove his mask to take a sip of beer? Unacceptable. Drink through your mask like the rest of us, buddy!”

With all of these joyless people actively looking for ways to be offended by a football game, The Weeknd was in charge of lightening the mood with some good old fashioned singing and dancing. And for about 14 minutes, instead of moaning about some player on the sidelines wearing his mask under his nose, people gazed at the red-clad The Weeknd and wondered things such as “What is the meaning of the bandages?”

In that sense, The Weeknd accomplished his job as an entertainer: To get people to forget about their immediate problems by drawing them into his artistic universe. However, when one understands the meaning of this universe, one is reminded of another major problem: The entertainment industry is a toxic cesspool of satanic psychopaths. Am I exaggerating, here? No.

In fact, the entire narrative surrounding The Weeknd points to this very fact.

## STAR BOY

To properly understand the meaning of The Weeknd's enigmatic performance, one needs to look at his alter persona and its evolution throughout the past months. Because, while the world was fighting a pandemic, The Weeknd has been carrying out a form of ritual drama in his public appearances. Indeed, through costumes and makeup, the Canadian singer has been telling a story of transformation as a "chosen one" of the entertainment business.

**The Weeknd accepting an award at the 2020 VMAs (which was a dystopian abomination) with a bruised face.**

**The Weeknd accepting an award at the 2020 AMAs with bandages on his face.**

While The Weeknd receives accolades from the industry, his bruises and bandages also allude to the fact that he is paying a hefty price for fame. Furthermore, the fact that he is constantly dressed in red – the color occultly associated with sacrifice – confirms this fact.

His Super Bowl performance was the perfect conclusion of this ritual drama: The self-described "Starboy" reaps the full rewards of being an industry darling … but at what cost?

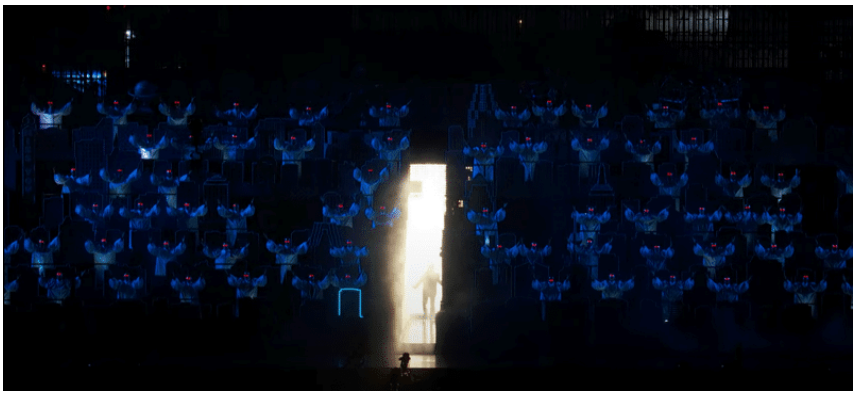
Well, that's what The Weeknd is all about. Here's a look at his Super Bowl performance and how it fits win his overarching narrative.

## HALF TIME CEREMONY

The Weeknd's performance began with an intro that had dark, ritualistic, and spiritual undertones.

**A robed figure with flashing red eyes descends from above as we hear religious chanting.**

After the descent, the figure joins many other red-eyed "angels".



**Then, the set opens up and The Weeknd emerges surrounded by light.**

According to ex-NFL player Larry Johnson, this display had a biblical meaning.

> Satan's fall from heaven w/ his fallen angels, and Abaddon/Abel, coming from out of the bottomless pit.

> Their covid quarantine short story of Revelation 9. pic.twitter.com/nXG40lNp3C
>
> — Larry Johnson (@2LarryJohnson7) February 8, 2021

Bizarre coincidence: The Weeknd's real first name is Abel. In another post, Johnson wrote:

> It's like they know the Bible well enough to tell you what parts they enter in at and they stop just before the part where they lose. Haha.
>
> — Larry Johnson (@2LarryJohnson7) February 8, 2021

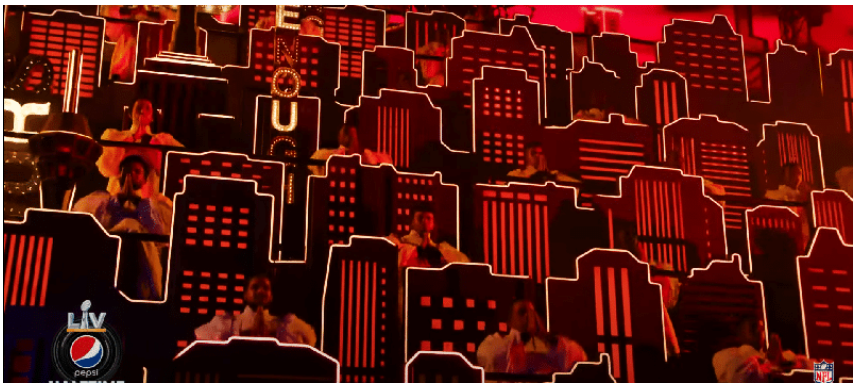
Whether or not this display was a direct reference to Revelation 9 is up for debate. However, this bizarre intro definitely conveyed a dark spiritual meaning.

In this biblical context, The Weeknd begins his performance with the song *Starboy. C*onsidering the main message of this song, it was a perfect choice to begin the show.

As explained in my article The Occult Meaning of The Weeknd's "Starboy", the song is basically about The Weeknd selling his soul to become an industry "star". The cover art of the single sums everything up:

**Three columns consisting of six symbols each = 666.**

Then, The Weeknd performs *The Hills* – a song about drugs and general Hollywood decadence. In the video, he meets a Satan-like character who offers him a deal. The song also contains references to Wes Craven's movie *The Hills Have Eyes* which is about cannibal mutants who stalk and kill unsuspecting people … reminds me of the Hollywood occult elite.



**While The Weeknd sings *The Hills*, the unholy "choir" bounces around while making praying hands. Black mass.**

After this display of pseudo-satanism, The Weeknd goes back into the “abyss” he emerged from. There, he sings *Can’t Feel My Face*. Here’s a tweet summing up this situation.

Then, it gets crowded.

**The Weeknd is surrounded by a bunch of clones dressed like him, but with bandaged faces.**

Who are these dudes and what do they want from us?

In a recent interview with Variety, The Weeknd briefly explained the meaning of the bandages.

> "The significance of the entire head bandages is reflecting on the absurd culture of Hollywood celebrity and people manipulating themselves for superficial reasons to please and be validated."

This is a typical mass media explanation that brushes on the topic while avoiding the darker aspects of the narrative. To fully understand what is going on here, we need to look at the imagery surrounding The Weeknd's latest album *After Hours*.

## *AFTER HOURS* NARRATIVE

The album *After Hours* was promoted with numerous music videos and short films that combine to tell a dark and enigmatic story. I won't go into an in-depth analysis of this material because we'll be here all day. To sum things up quickly, the story involves The Weeknd running around Las Vegas while high out of his mind and being possessed by a demon.

He also gets beaten up by mobsters and, eventually, he gets decapitated by a woman. Then, two Hollywood girls find The Weeknd's head on the street and … they get weird with it.

**It actually gets much worse.**

Then, the girls kill a male stripper and attach The Weeknd's head to the body. Then they have sex with that thing … with blood all over the place.

Throughout this horrific imagery, there's a commentary about Hollywood and the price of fame. The Weeknd blurred the line between himself and his persona by appearing in public events with bandages on his face, hinting at the fact that there's a real-life meaning to his story.

After spending some time hidden behind bandages, The Weeknd emerges transformed in the video *Save Your Tears*.

**In *Save Your Tears*, The Weeknd's face is swollen and deformed. There are scars on the side of his face which allude to the fact that he's been "reconstructed".**

**In this video, The Weeknd performs for guests wearing Venetian masks, in a setting reminiscent of the movie Eyes Wide Shut … which is about the occult elite's satanic practices.**

So, after The Weeknd's decapitation and transformation, he gets to perform for the occult elite. Then, he gets to perform at the Super Bowl. But he wasn't alone.

**The Weeknd was surrounded by an army of clones.**

Why were there so many clones? Is it, perhaps, a reminder that The Weeknd can be replaced by the elite at any time? After all, in order to become a "Starboy", he had to undergo a profound transformation which completely denatured him. The process involved drugs, violence, torture, demonic possession, and dissociation (represented by decapitation). The Weeknd's grotesque face in the video *Save Your Tears* is a representation of the artist's distorted soul after going through the trauma required to become an industry darling. And if he ever rebels against the system that made him, another clone is ready to be programmed to take his place.

## IN CONCLUSION

The Weeknd's Super Bowl performance appears to be the conclusion to a narrative that has been going on for months. Through music videos and live performances, the singer has been telling a story about fame, fortune, and the true cost of it all. This story was amplified and "validated" by mass media itself as he was given the opportunity to play out his persona on the biggest stages on Earth. After winning awards and appearing in countless media events while in character, The Weeknd brought his dark persona to the masses during the Super Bowl Halftime show.

The moral of the story: Selling your soul is totally worth it … until you get decapitated. More importantly, the show is a reminder of who actually rules the “entertainment” that we’re supposed to consume while in lockdown.

Oh, and the Buccaneers won the Super Bowl.

## EUROVISION SONG "EL DIABLO" SPARKS PROTESTS FOR ITS SATANIC MESSAGE

Eurovision is an international song contest with massive appeal and influence. It has been a TV staple for decades, it includes over 50 countries and it is watched by hundreds of millions of viewers every year. Considering these facts, you better believe that the elite will use this unmissable platform to push its agenda.

In my article about the 2019 Eurovision finale, I highlighted the blatant symbolism on display during the show which culminated with a disturbing ritualistic performance by Madonna.

**A screenshot of Madonna's performance at Eurovision 2019 featuring masked dancers being "killed" by Madonna's breath of death combined with the Statue of Liberty breaking down. Some say that this performance predicted the coming of COVID-19.**

Eurovision was canceled in 2020 due to the pandemic but it is right back at it this year.

In November 2020, the Cyprus Broadcasting Corporation (CyBC) announced Greek singer Elena Tsagrinou as the Cypriot representative for the Eurovision Song Contest 2021 with the song *El Diablo*. Prior to her selection, Tsagrinou called Eurovision an institution that she'd been following for many years. She added that if the right song was found, it would be her pleasure and honor to compete.

Apparently, the right song was found … and it is about the singer "giving her heart" to the devil.

On February 28th 2021, the song was released and it was not well received. The Orthodox Church stated that the song had a satanic message and Cypriots took to the streets to protest it.

On the other hand, Cyprus' state broadcaster claims that the song is actually about falling in love with a "bad boy". The singer even added that it is about abusive relationships and #metoo. Here's a look at the song.

**A promo image for *El Diablo*. Pretty infernal.**

This song does not require an in-depth analysis. It's an ultra-generic pop song that actually sounds like Lady Gaga's *Bad Romance.* Coincidentally enough, *Bad Romance* is also about a "toxic relationship" with satanic undertones.

As is often the case in Eurovision, the song was written by industry veterans Jimmy "Joker" Thornfeldt, Laurell Barker, Oxa, and Thomas Stengaard. Here are the lyrics.

Chorus:

> I fell in love, I fell in love
> I gave my heart to el diablo, el diablo
> I gave it up, I gave it up
> Because he tells me I'm his angel, I'm his angel

Those are the two verses:

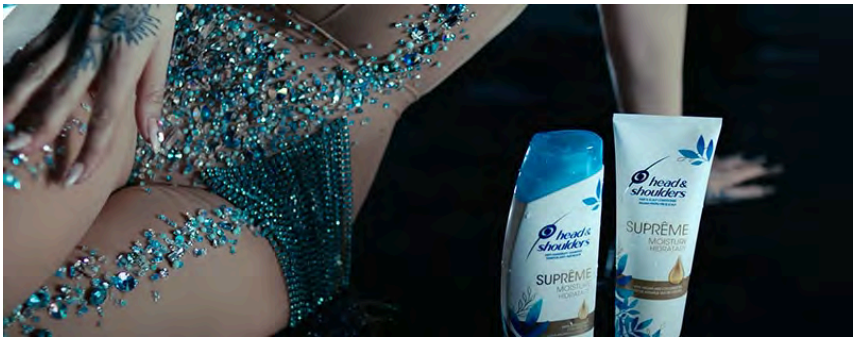
> Tonight we gonna burn in a party

We wild as fire that's on the loose
Hotter than siracha on our bodies
Ta-Taco tamale, yeah, that's my mood
All this spicy melts my icy edges
Baby, it's true
Tonight we gonna burn in a party
It's Heaven in Hell with you

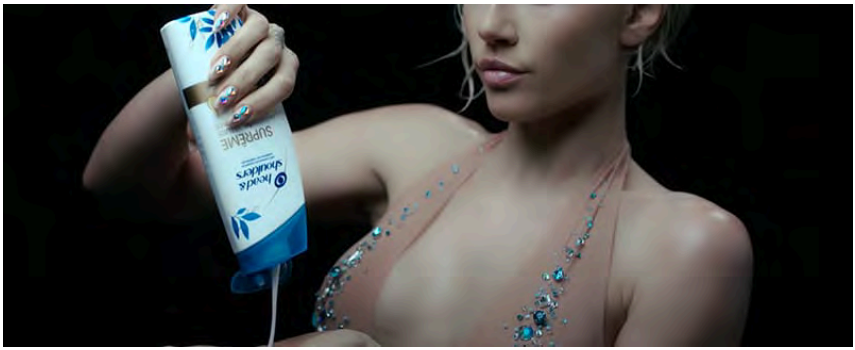
Tonight we gonna dance in the moonlight
Droppin' our lashes on the floor
Hair flip-flip, made you look twice
Touch me, touch me, mi amor
All this spicy melts my icy edges
Baby, for sure
Tonight we gonna dance in the moonlight
And then we gonna do it some more

First of all, I don't understand how an entire team of people was required to write these lyrics. Second, is there anything in that song that remotely alludes to #meetoo or an abusive partner? The lyrics make it very clear that the singer is having super sexy fun with El Diablo and that her mood is "Ta-taco tamale". I'm not quite sure what that means but I assume that it's positive.

Also, the video does not contain any references to any kind of relationship neither. In fact, there's nearly nothing worth analyzing in that video … except for the worst product placement I've ever seen.

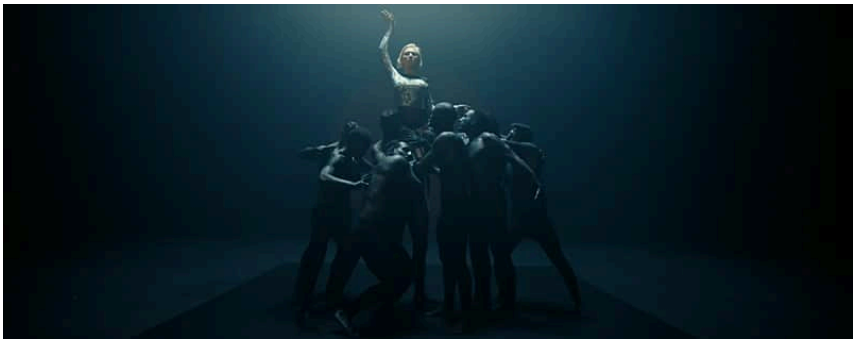



**As the singer praises the devil, we suddenly see some fine Head and Shoulders™ products. Because if there's one thing that the devil doesn't like, it's dandruff.**




**Uhh… Elena … there's no running water around you … have fun standing in a black void with a handful of shampoo.**

Towards the end of the video, some guys (who appear to be painted black) creep towards the singer.



**The men lift up Helena as she poses in a Baphomet-style "as above so below" sign.**

I'm not sure what these men are supposed to represent and why they're painted black. However, as we watch this perplexing scene, we hear children in the background chanting repeatedly "I love El Diablo".

That's probably what caused some people to say: "That's it. I'm going out to protest this crap. But first, let me grab the largest crucifix I can find."

## PROTESTS

**A protestor holds a cross outside Cyprus' national broadcasting building during a protest in Nicosia on March 6.**

The release of *El Diablo* sparked outrage and controversy in Cyprus due to its satanic meaning.

Dozens of Orthodox Christian faithful held up wooden crosses and sang Church hymns outside of Cyprus' state broadcaster on Saturday to demand the withdrawal of the country's controversial entry for the Eurovision song contest — titled "El Diablo" — that they say promotes satanic worship.

Some of the protesters, including families, held up placards reading in Greek, "We're protesting peacefully, no to El Diablo," "Repent and return to Christ" and "Christ saves, Diablo kills."

The broadcaster and the singer of the song insist it has been misinterpreted and the song is actually about an abusive relationship between two lovers.

The protest came several days after the powerful Orthodox Church called for the withdrawal of the song that it said mocked

the country's moral foundations by advocating "our surrender to the devil and promoting his worship."

The Holy Synod, the Church's highest decision-making body, said in a statement that the song "essentially praises the fatalistic submission of humans to the devil's authority" and urged the state broadcaster to replace it with one that "expresses our history, culture, traditions and our claims."
– AP, Protesters say out with Cyprus' 'Satanic' Eurovision entry

**A protestor holds a sign that says: "The Satanists do not represent us".**

**Protestors gather outside of Cyprus' national broadcasting building.**

The broadcaster and the Cypriot government responded to the controversy by fully backing the song.

> The state broadcaster insisted that the entry won't be withdrawn, but its board chairman, Andreas Frangos, conceded that organizers should have done a better job explaining the core message of the song, whose lyrics include, "I gave my heart to el diablo…because he tells me I'm his angel."
>
> Even the Cypriot government waded into the controversy, with Presidential spokesman Viktoras Papadopoulos saying that although the views of dissenters are respected, the government cannot quash freedom of expression.
>
> "The Government fully respects creative intellectual and artistic freedom that cannot be misinterpreted or limited because of a song's title, and unnecessary dimensions should not be attributed," Papadopoulos said in a written statement.
>
> The song's performer, Greek artist Elena Tsagrinou, said that the song is about a woman who cries out for help after falling for a "bad boy" known as "El Diablo" and coming to identify

> and bond with her abuser. Tsagrinou insisted that any other interpretation is "unfounded."
>
> "The song sends a strong message, one against any form of abuse, such as the one conveyed in 'El Diablo,'" Tsagrinou told The Associated Press in a written statement. "In these 'Me Too Movement' times that message is extremely relevant and can be felt not only in Cyprus but also across Europe and beyond."
> – Ibid.

Reread the lyrics and tell me where there's a "cry for help" and a "strong message against abuse". Because all I got from that song is "taco tamale". In the end, it is yet another basic pop song that tries to make satanism appear cool, fun and sexy.

## IN CONCLUSION

*El Diablo* was written by a group of industry veterans that are not from Cyprus. The song was "imported" there and Elena Tsagrinou was chosen to perform it. Furthermore, I suspect that Cyprus was selected specifically because the Orthodox Church is highly influential in that area. In other words, this is about the occult elite poking and prodding pockets of Christianity around the world.

This controversy proves that the elite's agenda is not only reserved for international superstars. Local and regional celebrities are also targeted to make sure that every single market around the world is tainted by this agenda.

And when people ask for a song that actually represents them, this is the response they get from local media and the government: "I love El Diablo."

# THE HIDDEN MEANING OF BELLA POARCH'S "BUILD A B*TCH": FROM TIKTOK STAR TO INDUSTRY SLAVE

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While most adults probably never heard of her, Bella Poarch is a huge star. Her first music video garnered over 260 million views on YouTube in only a few weeks. As a comparison, Beyoncé's latest music video (which was released over 10 months ago) sits at 40 million views. That's over six times fewer views.

So who's Bella Poarch and where does she come from? The answer is simple: TikTok.

Indeed, Bella Poarch's immense popularity is a direct result of the immense popularity of TikTok, the favorite video-sharing platform of children and teenagers across the world. Other than acting as a massive data collection operation for its Chinese mother company ByteDance, TikTok is currently shaping youth culture in ways we still cannot completely fathom.

For instance, there are growing concerns regarding the TikTok to OnlyFans pipeline, where influential TikTokers "graduate" to OnlyFans and generate revenues by posting explicit content.

But there's also another, much more exclusive pipeline that is reserved for the most popular TikTokers: The TikTok to entertainment industry pipeline. Bella Poarch went through that pipeline and emerged a true industry slave.

## ELITE TIKTOKER

Like many TikTok stars, Bella Poarch became famous by posting videos of her lip-synching to various songs, performing dance moves, and catering to the needs of thirsty boys by wearing revealing cosplay outfits. She is mostly known for creating *M to the B* – the most liked TikTok of all time with 50 million likes.

**Screenshots from the most popular TikTok ever. I don't get it.**

Following the insane virality of this TikTok (which might have been helped by the app's enigmatic algorithm), Poarch became the fourth most popular TikToker with over 73 million followers.

Of course, record execs saw these figures and salivated abundantly.

So in May 2021, Poarch signed a music deal with Warner Records. Immediately after, everything relating to Bella Poarch became drenched in the symbolism of the occult elite.

For instance, here's the cover art of *Build a B*tch*.

**The cover art of *Build a B*tch*.**

If you've read other articles on this site, you surely recognize a whole lot of symbols in this cover art. This image basically says: "Bella Poarch is now officially an industry pawn. We own her. Her career is now entirely dedicated to pushing our agenda to her young fans".

First, the character hides one eye using a dagger, effectively forming a very obvious one-eye sign. I could stop the article right here because that sign sums up everything Bella is now about. But there's so much more.

The cover art is also filled with symbolism that relates to the dark world of MKULTRA, more specifically Monarch programming. First, there's a bunch of butterflies in her hair – one of the main symbols representing Monarch programming (monarch is a type of butterfly). Also, there are decapitated teddy bears around her – a classic MK symbolic

representing the loss of innocence of child slaves. In MK programming, teddy bears are given to slaves to form a bond. Then, they are confiscated and/or destroyed by the handlers to cause trauma.

The character also has a robotic arm on which is written "Build-a-B*tch". MK slaves are often portrayed as robots or androids that are programmed to perform specific tasks.

**An MK-themed photoshoot. Butterfly over the mouth = The silence and powerlessness of MK slaves.**

In short, this cover art fully represents the insidiousness of Bella Poarch marketing: In order to cater to her young fans, the art is cartoony and colorful. However, the symbolism portrays Bella as a victim of trauma-based mind control.

The video of *Build a B*tch* conveys the exact message.

## BUILD A SLAVE

The song *Build a B*tch* is a carefully calculated piece of elite

indoctrination. In order to cater to her young fans, the song has a catchy melody that actually sounds children's song. However, the lyrics – combined with the visuals of the video – communicate lots of elite-sponsored messages and symbols.

Like countless other pop songs that were released in the past years, *Build a B*tch* has a pseudo-feminist, "empowering" message. This is the hook:

> This ain't build a b*tch
> You don't get to pick and choose
> Different ass and bigger b*obs
> If my eyes are brown or blue
> This ain't build a b*tch
> I'm filled with flaws and attitude
> So if you need perfect, I'm not built for you

However, as the tagline of this site says: Symbols rule the world. Not words. Despite the words of the song, the visuals of the video confirm that this IS build-a-b*tch. In fact, we see Bella literally being assembled in a factory – a perfect metaphor to illustrate the creation of an MK slave by the occult elite.

The video begins with a bunch of men waiting in line for a custom-made wife.

**The logo of the store features a sexy woman with a wind-up mechanism: An apt way of describing a sex kitten slave.**

**Inside the building is a factory that builds women – a symbolic way of depicting an MK programming facility.**

**On the assembly line are the heads of Bella and other "celebrities" such as ex-adult film star Mia Khalifa. A great cameo for a video that will be mostly watched by minors.**

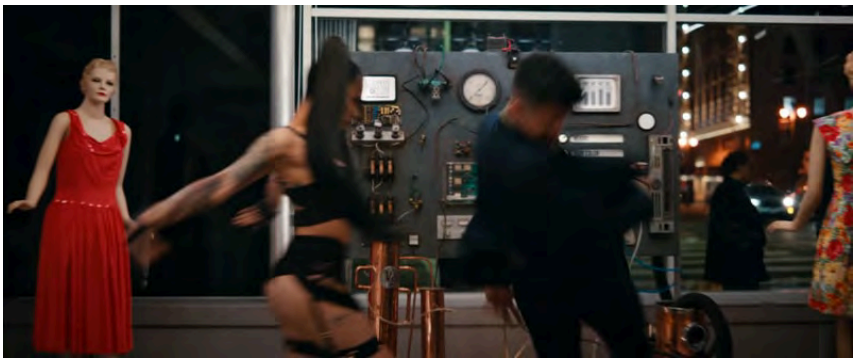
**A slave is now fully assembled.**

So this "build-a-b*tch" factory is basically a metaphor for MK programming. Disembodied heads (which represent programmed alter personas) are screwed on blank bodies (which represent dissociated slaves that are primed for programming).

However, Bella Poarch is different: She is "defective".

**When Bella comes out of the machine, one of her eyes "glitches".**

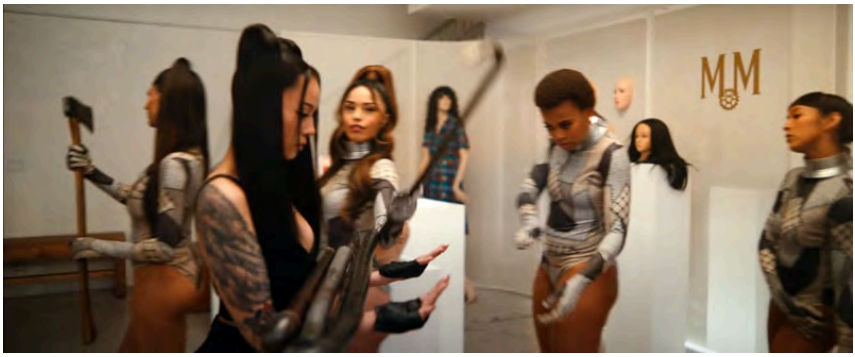
The "glitch" indicates that she is defective. However, it also produces a one-eye sign, indicating that she's accomplishing exactly what the elite wants her to do.



**The first thing Bella does is to kill the man who ordered her.**

I guess this is supposed to be a "feminist" and "empowering" moment. In actuality, this scene depicts a murder carried out by an MK slave.

Then, Bella starts breaking everything and an army of defective robots come out of the machine.




**Bella gives the defective slaves axes so they can destroy things.**

**The video ends with Bella and her defective friends limping awkwardly as people run away and the factory burns down.**

This narrative is a classic example of elite doublespeak. At face value, the video appears to be about empowered women rebelling against the system. However, what we are actually seeing are broken robots committing murders and wreaking havoc. They are not "empowered" women, they're MK slaves accomplishing exactly what the elite wants them to do. The role of industry slaves is to wreak havoc on the minds of the masses. They are "defective" by design because they are used to confuse and corrupt.

## IN CONCLUSION

Bella Poarch became a viral sensation among children and

teenagers because she was good at making cute faces on TikTok. After she got signed with Warner, everything about her became about the occult elite. Then, that imagery was heavily promoted to her 66 million followers on TikTok and other platforms.

The occult elite preys on the minds of the young and it recruits anyone that has any kind of influence on them. While Poarch's path to stardom is somewhat different than most pop stars, her video *Build a B*tch* is no different than the countless MK-themed videos that were analyzed on this site for years.

Using the same exact symbolism that was pointed out in other videos on this site, *Build a B*tch* depicts the creation of MK slaves by the industry "machine". These defective slaves are then released into the world, programmed to infect unsuspecting fans with their equally defective and corrupt agenda.

And, once Bella Poarch will stop being popular, the machine will build another b*tch that will be surrounded with the exact symbols while pushing the exact same message.

## THE OCCULT MEANING OF LIL NAS X'S "MONTERO" AND THE SYMBOLISM OF HIS "SATAN SHOES"

---

Lil Nas X (LNX) rose to worldwide fame with the independently released *Old Town Road.* In a matter of weeks, the song went from being a viral sensation to the international hit that defined the year 2019.

The success of *Old Town Road* was due to several facts: It was fun, it was catchy and it bridged the gap between rap and country music. The result: Children were dancing to the song while chanting every word of its lyrics at birthday parties and summer camps.

Then Lil Nas X got signed to Columbia Records. Shortly after, LNX's popularity was "weaponized" to become a vehicle for the elite's agenda. Soon after Lil Nas X started displaying all of the signs and symbols associated with the occult elite.

**Shortly after signing with Columbia, LNX did the one-eye sign on the cover of Teen Vogue. That sign proved that LNX was not "paving his own road". The road is being paved for him.**

While LNX's first album was somewhat rushed to cash into the *Old Town Road* craze, the record company took its time for the second album. The rapper's elite handlers wanted to make sure that his young fans were fully exposed to all of the facets of its toxic agenda: Hypersexualization, gender confusion, and, of course, all-out Satanism. The result: The first single, *MONTERO (Call Me by Your Name)* shamelessly proselytizes for Satanism while bombarding young viewers with explicit imagery.

If you read other articles on this site, you know that this agenda is nothing new. However, it used to be much more subtle. But not *MONTERO*: LNX is literally grinding on Satan for about 30% of the video.

And, when one looks deeper into the symbolism of the video, we understand the full depth of the elite's depravity. We also

understand how they prey on the minds of young people like vultures.

Here's a look at the video.

## SERVICING SATAN

If one reads mass media reviews, *MONTERO* is about LNX being his "real self" because Montero is his real first name. However, the video tells a whole other story. Through biblical references and overt symbolism, *MONTERO* becomes a celebration of Satanism disguised as a "queer song".

**The first scene shows a heavenly setting. However, the horns hint at evil lurking.**

The video begins with a narrator saying:

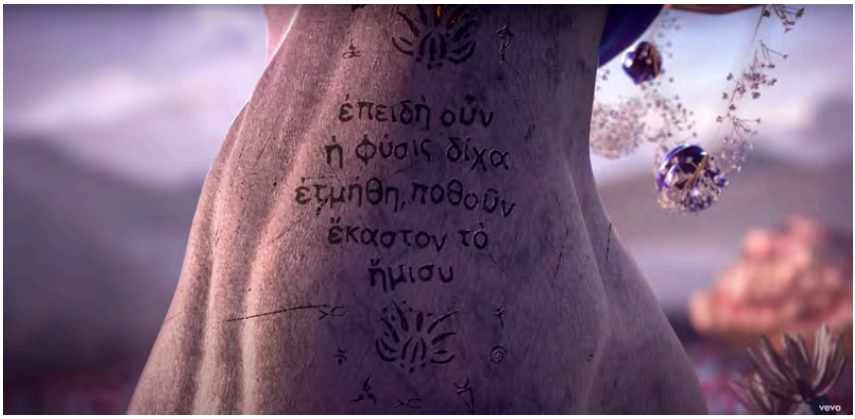
> "In life, we hide the parts of ourselves we don't want the world to see. We lock them away. We tell them no. We banish them. But here…we don't. Welcome to Montero."

Some might think that this is about LNX wanting to be openly gay. However, the video makes it clear: It is about LNX being openly Satanic.

**In the Garden of Eden, LNX plays the role of Adam … or Eve … or both combined. Who knows.**

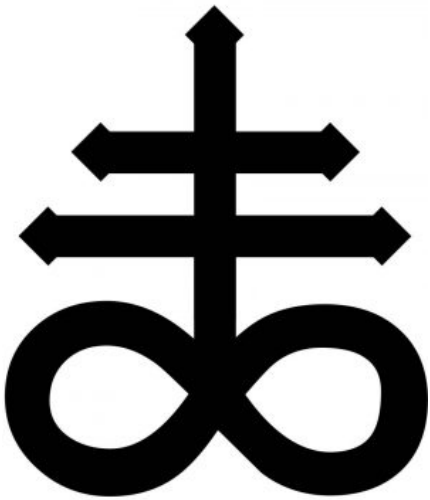
**The biblical serpent – aka Lucifer – takes an alien/human form and gets rather lascivious with LNX.**

As Lucifer performs an explicit act on LNX, the camera pans back to the tree.




**On the Tree of Knowledge are inscribed enigmatic words and symbols.**

There is nothing random happening in this scene. Everything here has a profound meaning to the occult elite. Here are some examples:



**Leviathan's cross, also known as the cross of Satan.**

**666 symbol.**

UNCLASSIFIED

**(U) LBLogo aka "Little Boy Lover"**

**This is a screenshot of an FBI file describing the symbol of the spiral used in pedo circles to identify "little boy lovers".**

The Greek words of the tree form a quote taken from Plato's *Symposium*. It says:

> “After the division the two parts of man, each desiring his other half.”

To better understand this quote, we must look at the general context of the *Symposium*. In this philosophical text, several men attend a banquet (where wine is flowing freely) and participate in a contest of speeches to praise Eros, the god of love and desire.

Strangely enough, one of the speeches praises “boy love”.

> Pausanias contrasts common desire with a “heavenly” love between an older man and a young man (before the age when his beard starts to grow), in which the two exchange sexual pleasure while the older man imparts wisdom to the younger one.
> – Wikipedia, Symposium

After being possessed by Lucifer, LNX finds himself on Earth and he’s being judged with severity.

**LNX is chained as people judge him.**

Meanwhile, LNX sings some explicit lyrics:

> I want that jet lag from f*ckin’ and flyin’
> Shoot a child in your mouth while I’m ridin’

**A crowd of dumb-looking people (who appear to be blind) yells at LNX. Do these people represent the "unenlightened masses"?**

The rest of the verse is extremely telling:

> A sign of the times every time that I speak
> A dime and a nine, it was mine every week
> What a time, an incline, God was shinin' on me
> Now I can't leave
> And now I'm actin' hella elite
> Never want the n****s that's in my league
> I wanna f**k the ones I envy, I envy

The first line is a reference to LNX's critics who say that his entire career is a sign of the biblical End Times where everything degenerates. In the rest of this verse, LNX sings about his success in the music industry. A "dime and a nine" is a reference to *Old Town Road*'s sitting at #1 in Billboard charts for 19 weeks.

In another line, LNX says that "he can't leave" the industry and that he's now acting "hella elite". In other words, he's stuck and he's under the control of the industry. The last line is about him wanting those he envies which is a direct reference to two cardinal sins of Christianity (lust and envy). In other words, he now lives by the sinful ways of the elite.

After being stoned by the people, LNX ascends to heaven. However, a stripper pole emerges and LNX decides to descend into hell. As a stripper.

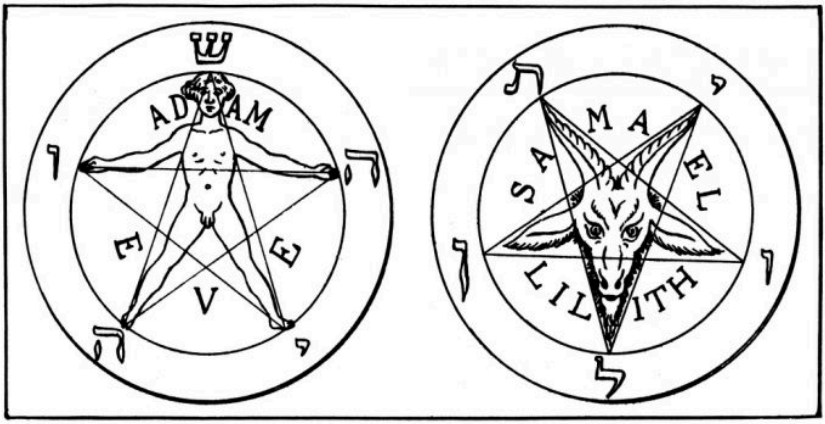
**LNX is now in underwear and knee-high boots as slides down a stripper pole to hell.**

**LNX arrives at the throne of Satan.**

This scene is replete with symbols that are used in actual black magic and satanic rituals. There is a reason why these exact symbols keep appearing in popular culture: This is not entertainment, this is religious indoctrination.

The symbol on the ground is inspired by the goat of Mendes

pentagram as depicted by Stanislas de Gaita in *Clef de la Magie Noire*.




**On the left, Adam and Eve are united in a magical union of the opposites. LNX embodied the same concept at the beginning of the video. On the right is the goat of Mendes inside an inverted pentagram. This symbol was used to form the Sigil of the Church of Satan.**

Around the pentagram is the Latin saying “damnant quod non intellegunt” which means “they condemn what they don’t understand”. Dude, Lil Nas X (if that’s even your real name), I don’t think YOU fully understand what this is all about.

**Then, LNX literally grinds on Satan for an uncomfortable number of seconds.**

This scene sums up the entire video. And it sums up the message the elite wants to communicate to young people. This is not about being "yourself", it is about becoming a literal prostitute to the elite's system and submitting to its satanic ways.

After seducing Satan, LNX grabs Satan's horns and places them on his own head.

**Then, he becomes a Lucifer-like fallen angel.**

In the final scene, LNX achieves the ultimate goal of

occultists: To become a god himself. His initiation into the satanic realm is complete.

Some mass media critics claim that the satanic context of the video is actually a metaphor about him being gay and condemn for his lifestyle. However, his “Satan shoes” prove that there is no metaphor happening here. Everything is quite literal.

## SATAN SHOES

Alongside his infernal video, LNX collaborated with the streetwear company MSCHF to release custom Nike sneakers. The number of pairs available: 666.

The imagery on the official website of the shoes is basically a shrine to Satan.

**This is what we see while the website loads.**

**A screenshot of the Satan shoe website. Depictions of hell and the devil, the number 666, inverted crosses, inverted pentagrams … it's all there.**

On the shoe is also written "Luke 10:18". This biblical verse says:

> And He said to them, "I saw Satan fall like lightning from heaven"

**These shoes are cursed.**

**LNX does the one-eye sign while holding a 666 shoe. What else does he need to do to make you understand that he's a complete slave to the satanic elite?**

| Body | Sole | Pentagram | Edition |
|---|---|---|---|
| NIKE AIR MAX 97 | CONTAINS: 60CC INK AND 1 DROP HUMAN BLOOD | BRONZE | INDIVIDUALLY NUMBERED X/666<br>20 Artist Proofs issued. |

**The website also mentions that the sole of each shoe contains one drop of human blood.**

The fact that this item contains actual blood is extremely meaningful. First, the elite loves to wear items that contain actual human organic matter. Furthermore, the drop of blood alludes to the elite's favorite activities: Witchcraft and blood sacrifices.

## IN CONCLUSION

Lil Nas X's first hit *Old Time Road* was a mega-hit that was particularly loved by children. As with nearly every celebrity that is popular with young people, LNX was recruited by the elite to propagate its toxic agenda. The video *MONTERO* manages to combine all of the toxicity the elite wants to indoctrinate the youth with: Hypersexualization, gender blurring, and the promotion of Satanism as a cool religion.

Contrary to what is being said in mass media about this song, nothing about it "empowering" or "liberating". It is about slavery. In the video, LNX is a literal sex worker for Satan. The two other leading figures in rap right now are Cardi B and Meghan Stallion. They are also being praised for their playing the roles of prostitutes in a music video. Is Black culture truly being "empowered" right now? Or is it being pimped by the elite?

As LNX says himself, the video *MONTERO* is definitely a "sign of the times". The scene where he grinds on the devil is as symbolic as it is visceral. It encapsulates everything that is wrong, toxic, and debased in popular culture today. It reflects the dark minds of those who control the music business and the sick messages it is looking to indoctrinate young people with.

And the fact that mass media is celebrating this thing is telling. On one hand, they are censoring speech, canceling people, and burning books that go slightly against its agenda. On the other hand, they talk about "free speech" when defending *WAP* (a video about Beta Kitten slaves), *Cuties* (a movie promoting the sexualization of 11-year-old children), and *El Diablo* (a Eurovision song about being in love with the devil).

In short, *MONTERO* is a blatant confirmation of everything that has been described on this site for years. If watching LNX grinding on Satan doesn't convince you that there's an agenda going on, then absolutely nothing will.

## THE OCCULT MEANING OF SHENSEEA'S "RUN RUN": SACRIFICE FOR FAME

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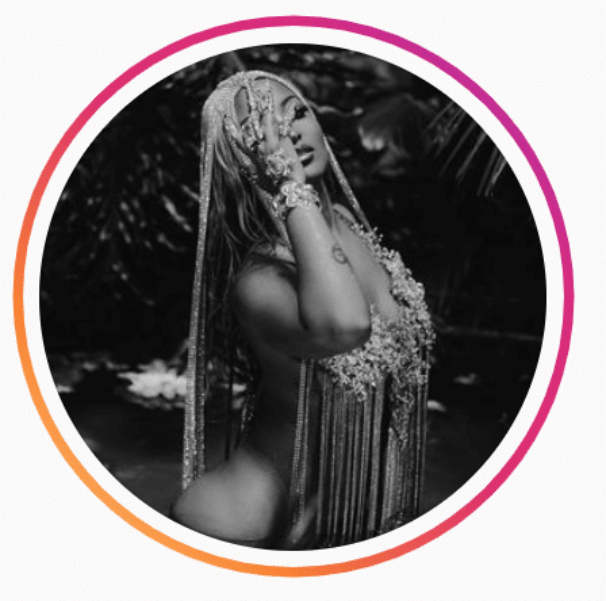
When I write about a new artist that's suddenly popular, I usually briefly describe the path that led them to mainstream media. And, from one artist to another, that path is strikingly similar. First, the artist is unsigned but has a sizeable following and is generating quite a buzz. Then, the artist gets signed to a major label (often Interscope Records), and everything changes: The artist suddenly starts making the one-eye sign in photoshoots and releases a ritualistic video filled with occult symbolism.

Shenseea – a popular artist from Jamaica who is crossing over to the mainstream – followed this exact path. After releasing remixes and collaborating with popular artists (including Sean Paul and Christina Aguilera), Shenseea's notoriety grew in Jamaica and across the world. In 2019, Shenseea signed with … Interscope Records. Shortly after, things got very … occult elite.



**Shenseea's profile pic on Instagram is now a one-eye sign.**

**In a recent photoshoot, Shenseea makes an unmistakable one-eye sign.**

A few months after signing with Interscope, Shenseea's mother died unexpectedly, an event that was widely mediatized in Jamaica. While several artists showed her support, intense rumors circulated that Shenseea sacrificed her mother for fame.

**A headline from Buzz Carrabean about Shenseea having to address the persistent rumors regarding blood sacrifice.**

While these kinds of accusations are difficult to prove, Shenseea's first video *Run Run* only added water to the mill. Why? Well, for starters, it depicts a ritual sacrifice to Satan himself.

Shenseea's "Run Run" Video is Demonic Says Foota Hype, Mr Vegas Disagrees

**A headline from Yard Hype about artist Foota Hype claiming that *Run Run* is "demonic".**

NEWS

Shenseea Gets Backlash Over 'Satanic' Imagery In 'Run Run' Video

Claudia Gardner
July 18, 2021 07:12 PM

**A headline from Dancehall Mag about the backlash against the *Run Run* video.**

Rvssian defends Shenseea over claims she 'sold her soul'

**A headline from Buzz Caribbean about producer Rvssian defending Shenseea from accusations claiming that she sold her soul.**

As you can see, Shenseea has become a controversial figure

in the dancehall community as some believe that she was "chosen" to infect it with the occult elite's sickness. With that being said, is *Run Run* truly "demonic"? Let's take a look.

## SYMBOLIC VIDEO

*Run Run* was directed by one of the elite's favorite directors: Christian Breslauer. His most recent videos are Lil Nas X's *Industry Baby* and Bebe Rexha's *Sacrifice* which is about a guy being tortured and sacrificed … while Rexha drinks blood.

In *Run Run*, Breslauer took a big innovative step by making the video about … a guy being tortured and sacrificed. There's also lots of imagery that's reminiscent of Lil Nas X's *Montero* where he literally descends into hell.

In short, *Run Run* is not about "art", it is about forcing the same exact imagery down the throats of people. Shenseea was simply chosen to bring that crap to Jamaica.

Like countless other songs released by pop stars in the past years, the lyrics of *Run Run* are about a guy who did something bad. And that justifies the vicious scenes of revenge we witness throughout the video.

While the lyrics of the song are about Shenseea running from a guy because he's bad, the video depicts a reverse situation: The guy is running away from Shenseea … because she's gone mad.

**The video begins with a guy running from Shenseea while holding a heart.**

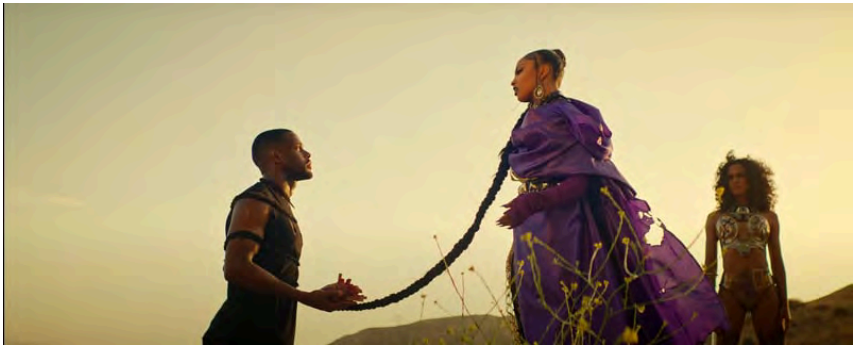
**Shenseea is in a truck, chasing the guy while holding a sacrificial knife. She really likes that knife.**

Who's heart is the guy holding? Shenseea's? Because she seems very alive. Did she turn into some sort of demon-controlled zombie?

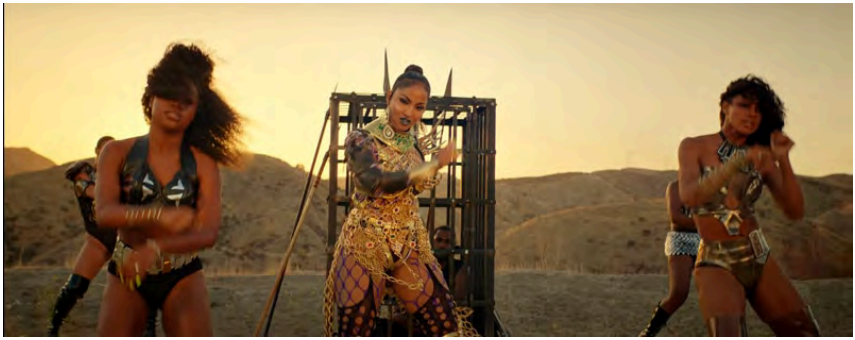
No matter what the case may be, this combination of a human heart with a ceremonial knife is strongly reminiscent of ancient human sacrifices such as those performed by the Aztek.

> The tecpatl or sacrificial knife, was an important element in Aztec rituals. The tecpatl was used by Aztec priests to open the chest of the victims of human sacrifice to extract the heart that would feed the gods, in the hope that the offerings would

bring blessings to mankind. The most widespread sacrificial procedure among Aztecs, was removal of the heart.
– Wikipedia, Tecpatl



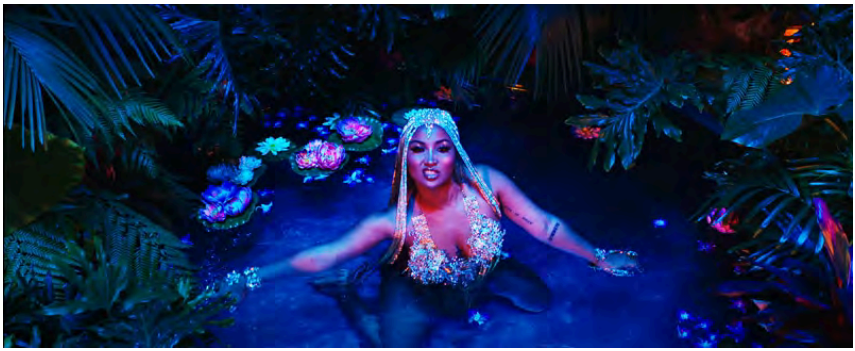
**Shenseea catches the guy who kneels down and hands her the heart. His troubles are just starting.**



**Shenseea dances around while the guy is caged like an animal.**

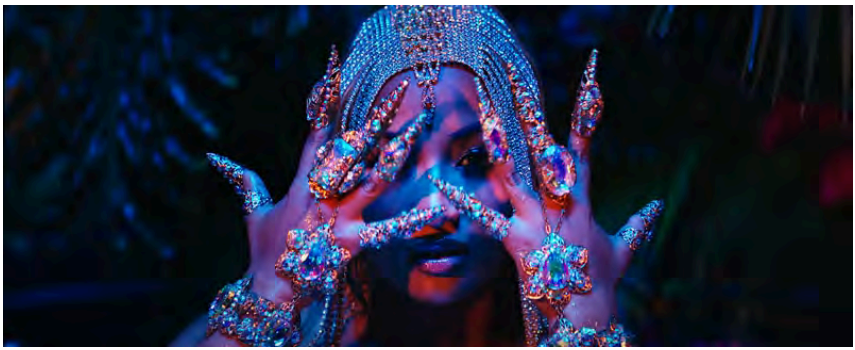
Don't be fooled. This is not about "feminism". This is not about "empowerment". This is about the exact opposite. This is about enslavement and blood sacrifices to dark forces.

In the next scene, Shenseea is in a lush setting that is reminiscent of the Garden of Eden.



**Shenseea bathes in water (baptism/ritual purification) and wears a crystal “crown” representing the virginal candidate before an initiation ritual.**

Shenseea is being prepped before for an infernal ritual.

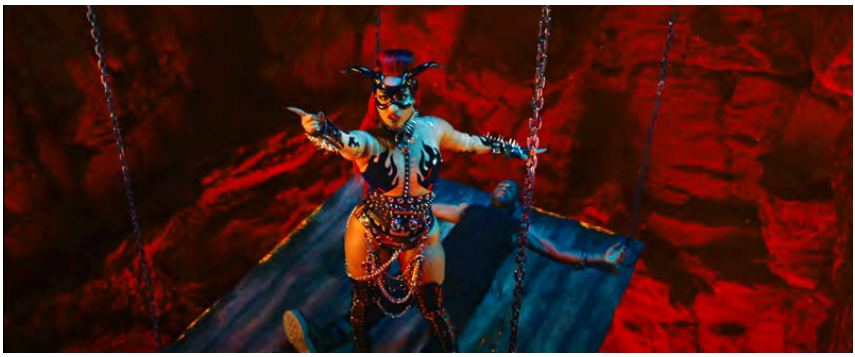


**Shenseea does the one-eye sign so you understand that what is about to happen was sponsored by the occult elite.**

Meanwhile, the guy is also being prepped for a ritual.

**Dressed in black, Shenseea's followers tie up the guy, the same way elite psychopaths tie up MK slaves.**

Then, the gates of Hell open. Literally.



**Shenseea wears devil horns she descends to hell with her sacrificial lamb, damning his soul.**

Once we witness this infernal scene, we realize that Shenseea is actually the bad guy in the video. She's, like, the devil. We also realize that she's the bad guy in the lyrics of her song. And that bad guy might be Satan himself.

The first verse of the song says:

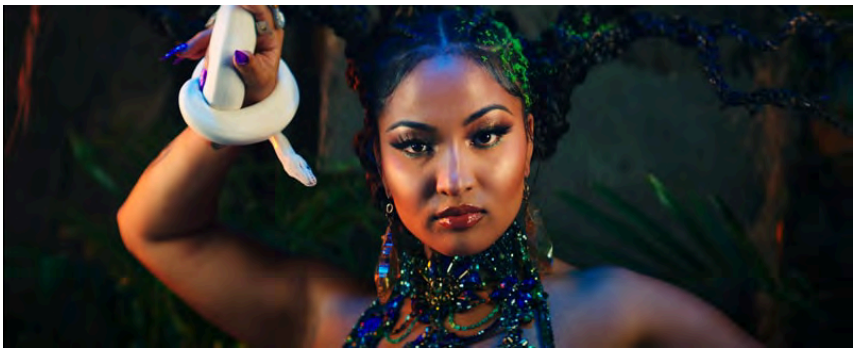
> I never wanna see your face again
> Don't wanna get caught inna yuh spell
> How me make you put me through living hell?
> Time and time again

“Catching people in a spell” and “putting through living hell” is something that Satan would do. Shenseea does these things in the video.

In the chorus, Shenseea also describes things that the devil would do:

> Boy you make me feel a way, my body controlling me
> You give me that fire, now it burn, burn, baby
> Look at what you do to me, take over my energy
> Should’ve known you never good fi me
> And now you make me haffi

The hook talks about controlling the body, burning fire, taking over energy … all things that a supernatural power such as Satan would do.



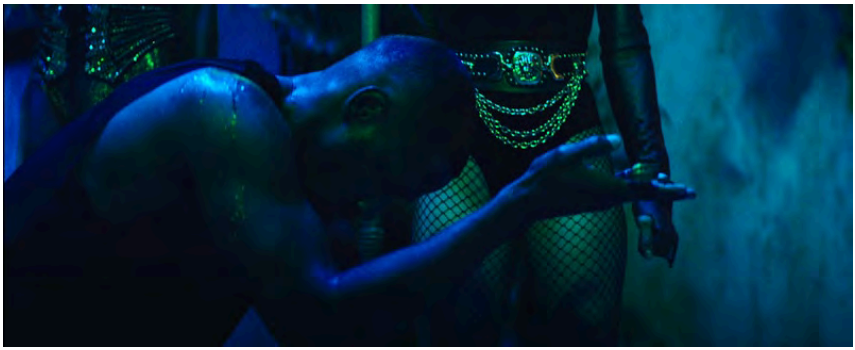
**After dwelling in the Garden of Eden, Shenseea holds a snake. That’s very symbolic.**

In the story of Genesis, the snake who tempts Eve is actually Lucifer. The scene above represents Shenseea siding with Satan versus God. Also, the clear-colored crystals she was wearing in the water (representing purity) are now black (representing initiation to the dark side).

**After her transformation, Shenseea sits on a throne representing the earthly powers granted to those who sell their souls.**

**Next to her is the heart (which appears to be blackened) surrounded by snakes.**

The scene above represents the sacrifice of a human life/soul to Satan – represented by the snakes.



**The video ends with the guy approaching the throne, kneeling down, and offers Shenseea a sacrificial knife. He's owned by Satan.**

The video leaves some details unanswered such as: Whose heart is it? Who exactly is this guy? Is he actually Shenseea's alter-ego? Why is he handing her a knife? Does he want her to finish him off?

In the end, these details are not that important, as long as one understands the core message of the video: The occult elite now owns Shenseea and she is now being used to push satanic symbolism to her target market.

## IN CONCLUSION

In her first video after signing with a major label, Shenseea going through a ritualistic transformation we've seen countless times before. Not unlike her predecessors such as Rihanna and Beyoncé, Shenseea follows the "good girl gone bad" narrative where she symbolically gives her soul to the devil in a music video.

There is absolutely nothing "artistic" or "creative" about these videos. Only a few weeks, Lil Nas X released a video where he descends to hell with horns on his head. The repetitiveness is done on purpose. This is not about artistic expression, this is about indoctrination. This is about

flooding the airwaves with the same infernal imagery to push a single narrative. The same way Shenseea turned to the dark side, the occult elite wants the entire world to go through the same ritual … without even realizing it.

# THE OCCULT MEANING OF KANYE WEST'S "DONDA"

Since the very beginning of *The Vigilant Citizen*, there have been articles about Kanye West. The reason: He is clearly entangled in the web of the occult elite and, as the years go by, it only gets more obvious. And, when he was handcuffed and forcibly sent to the UCLA Medical Center in 2016 to undergo "involuntary psychiatric commitment", he was never the same.

Indeed, since that bizarre event and the months-long recovery that followed it, Kanye has been surrounded by an aura of confusion that appears to be affecting every aspect of his life, including his music. And *Donda* is a perfect example of that confusion. While this album mainly consists of Christian songs, the flurry of symbolism surrounding it points directly to the occult elite.

The release of *Donda* was preceded by three "listening parties" which were actually massive events taking place in stadiums. They were all rife with ritualistic symbolism that revealed the dark truth behind Kanye's Christian hymns. In order to understand that symbolism, we must first understand the general context behind it.

**Kanye with his mother Donda West.**

The album *Donda* was named after Kanye's mother who died in strange circumstances in 2007. Donda West, who was 58 years old, unexpectedly lost her life one day after undergoing liposuction, a tummy tuck, and a breast reduction. She died at home the next day following complications from the surgery.

> "The day after her surgeries, West's mother allegedly "experienced a sore throat, pain and tightening in her chest, before collapsing in the early evening. A friend at the house called 911 and West was taken to the hospital, where she was pronounced dead in the emergency room." Donda died on November 10, 2007."
> – Bazaar, Kanye West Just Announced His New Album Is Related to His Mother's Death

After all these years, an aura of mystery still surrounds Donda's death. The actual cause of her death was never conclusively determined in and the various parties involved

in the death (notably the plastic surgeon Jan Adams) have all been accused of killing her.

These bizarre circumstances contributed to the ever-intensifying rumors that Kanye sacrificed his mother f0r continued fame in the industry. Donda was not only Kanye's mother but she was his manager who was actively involved in all aspects of his career. After her death, some noticed that Kanye's work became infused with occult imagery.

While experiencing the death of a parent is a sad yet natural part of life, there was nothing "natural" about Donda's death. And it appears to be eating away at Kanye every day.

In a 2015 interview with Q Magazine, Kanye was asked what he sacrificed for success. His answer: "My mom". He added:

> "If I had never moved to L.A. she'd be alive. I don't want to go far into it because it will bring me to tears."

This feeling of guilt appears to have deeply affected Kanye's mental health. And, since then, he only sunk deeper into the dark world of the occult elite. To make things worse, he became one of the many men who came out broken after his association with the Kardashian clan. After his "involuntary psychiatric commitment", people close to him stated that Kanye suffered memory loss for months, which means that he underwent extreme treatments such as electroshock therapy.

Kanye himself said that he was in the "sunken place" – a reference to the movie *Get Out* where the main character gets hypnotized and dissociates with reality. In short, everything points to him being under mind control using MKULTRA techniques.

Last year, Kanye made it clear that he wanted to break away

from the Kardashians. He even accused the family of trying to send him back in 5150 “involuntary psychiatric commitment“.

Did he break away from the Kardashians and the occult elite in general? The symbolism of Donda strongly points to No.

## SYMBOLIC COVER

Everything about Donda could be interpreted in two opposite ways. At first glance, the album appears to be a tribute to Kanye’s mother. However, the album intro – which is just someone repeating the name Donda countless times – is immediately offputting. Indeed, it sounds as if someone was trying to torment a guilt-ridden Kanye about the death of his mother.

Most songs on this album could be characterized as Christian rap. However, nearly all of the symbolism surrounding it points directly to the satanic ways of the occult elite that control Kanye.

**The cover of Donda is inspired by a Louise Bourgeois painting about motherhood.**

Louise Bourgeois' is one of the favorite artists of the occult elite and her (often disturbing) works can be found in powerful places.

**Tony Podesta has a sculpture of Louise Bourgeois inside his house. Named “Arch of Hysteria”, the sculpture depicts the most extreme physical reaction when one undergoes intense trauma or, according to some, demonic possession. Who wouldn’t want that in their living room?**

**For years, Bourgeois' giant spiders were exposed all around the world, in front of the elite's favorite buildings. The name of the sculpture: *Maman* (Mother).**

## THE LISTENING EVENTS

Shortly before the release of *Donda*, Kanye hosted three "listening events" and the symbolism surrounding these events was highly ritualistic.

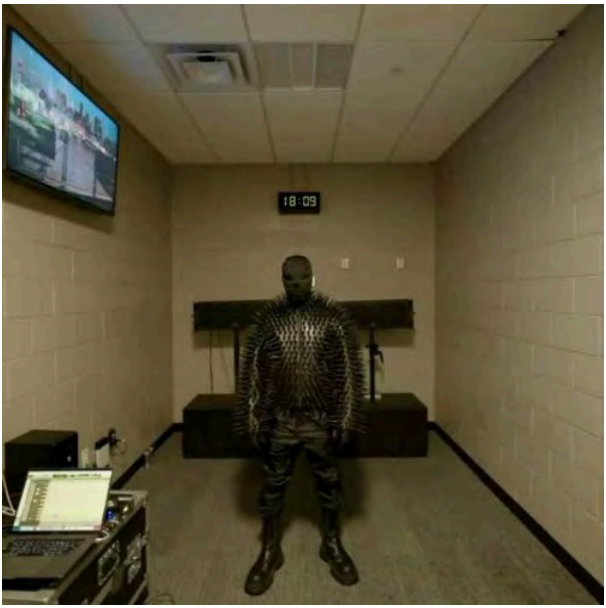
**The first event was all about the color red.**

The first even was minimalistic. It was all about Kanye being covered in red. In the ritualistic context of these events, the color red symbolizes the sacrifice that precedes occult transformation.

**The second event was all about the color black.**

As seen in countless articles in the past, the color black always follows the color red in ritualistic “entertainment”. It represents the final phase of the occult ritual, the final transformation.

During this event, the black-clad Kanye was portrayed as a prisoner. The stage consisted of a mattress on the floor and a couple of dumbbells. Incidentally, Kanye actually lived in a cell-like room inside the stadium during the week of the event. In short, the entire thing appeared to refer to when Kanye was in forced psychiatric commitment.




**MK slave.**

While the first two events were rather minimalistic in their approach, the third and last one, which took place in Kanye's native Chicago, had a lot more going on. It was nothing less than a massive ritual.

**The stage of the third listening event.**

The stage of the final event was basically a living painting. It was centered around a rendition of Kanye West's childhood home which was toppled by a crucifix, turning it into some kind of chapel. That chapel was surrounded by a barricade around which people dressed in black (representing the masses?) ran around incessantly. This entire scene was surrounded by black SUVs driving around, similar to those used by the American government.

In short, everything about this scene points to an oppressive police state. At the center of it all this commotion is a humble chapel. Is Kanye trying to say that Christianity is under siege by oppressive forces?

Well, it is not that simple. As stated above, everything about this event can be interpretated in two opposite ways. Is this house truly a chapel? Or is it the site of an occult ritual that is digused as a chapel … and that is actually protected by the powers that be?

One answer can be found in the people hanging around that house.

**Standing on the porch: Marilyn Manson, Shenseea, DaBaby, and Kanye.**

In this living painting, these celebrities were not there to perform. They were selected to stand in front of that house because what they represent. Let's start with Marilyn Manson. What does he represent?

**Manson with the founder of the Church of Satan Anton Lavey. Manson was highly involved with this organization.**

An entire book could be written about the occult and satanic imagery in Marilyn Mason's work. It is at the very core of his art and even his personal life.

**The cover of Marilyn Manson's second album "Antichrist Superstar".**

Furthermore, in recent years, Manson was accused by numerous women of physical, psychological, and sexual abuse. His ex-partner Evan Rachel Wood wrote on Instagram:

> "The name of my abuser is Brian Warner, also known to the world as Marilyn Manson. He started grooming me when I was a teenager and horrifically abused me for years. I was brainwashed and manipulated into submission. I am done living in fear of retaliation, slander or blackmail.
>
> I am here to expose this dangerous man and call out the many industries that have enabled him, before he ruins any more lives. I stand with the many victims who will no longer be silent."

With all that being said, what was Marilyn Manson standing in front of that "chapel"? Is it because Kanye was trying to be "Christ-like" by bringing sinners to the house of God? I really don't think that Manson is remotely close to converting to Christianity.

Manson was standing on this porch in his trademark makeup which meant he was not there as Brian Warner (the man), but as Marilyn Manson (the artist) who also dubs himself "Antichrist Superstar". Anti. Christ.

Is this "chapel" actually the site of a satanic ritual?

Another guest at this chapel was Jamaican star Shenseea. Only a few weeks ago, I published an article about her first music video which was highly ritualistic and highly satanic. Furthermore, Shenseea's mother died unexpectedly shortly after she signing with Interscope Records, which spurred rumors of her sacrificing her mother for fame. Not unlike Kanye. In short, her being at the "chapel" is also another strong hint that this is not the house of God at all.

When Kanye sings his Christian songs in front of these carefully selected celebrities, in a dark, oppressive, police state setting, something feels off. It is almost as if Kanye (and Christianity as a whole) are actually being mocked.

The merchandise associated with *Donda* was also highly symbolic.

**Left: *Donda* merch featuring the symbol of a cross inside a hexagram. Right: The symbol of theosophy which includes an ankh cross inside a hexagram.**

Without going into details, theosophy is an occult movement that is still highly revered by the occult elite. A brief look at the literature of this movement reveals that its most important figure is Lucifer aka the Light-bearer.

**The name of theosophy's monthly magazine was literally "Lucifer".**

Why did Kanye (or whoever controls him) select a symbol that is clearly inspired by an occult movement that has the "light-bearer" as its central figure? One thing is for sure, there was intense light at Kanye's "chapel".

**At one point, the house irradiates intense light, hinting that something otherwordly is happening inside of it.**

Then, Kanye goes inside and this happens.

**Kanye is engulfed in flames. The only word I can find to describe this scene is “hellish”.**

**Kanye walks around while literally on fire.**

As you might know, fire calcinates. It turns everything into ashes. In the alchemical process, this stage is called “nigredo”. It is followed by “albedo” – the whitening.

**In a highly ritualistic moment, Kim Kardashian comes out wearing a wedding dress and engages in a slow processional walk towards Kanye.**

For some reason, Kim's neck appeared to be unnaturally elongated. Was there was a conscious effort to make her look like the "maternal" figure on the cover of *Donda*?

**Compare the neck and the ponytail with Kim Kardashian.**

**Bride and groom in an occult ritual.**

There's obviously a lot to unpack here. One year ago, Kanye attempted to break away from the Kardashians, even accusing them of trying to "lock him up". That's a serious

accusation. One year later, in a performance that is rife with occult symbolism, Kim appears in a wedding dress.

Does it mean that Kim and Kanye, in their Christ-like ways, decided to put their differences aside for the benefit of their family? That would be nice and heartwarming.

However, this would have nothing to do with the rest of the event. Indeed, considering the highly occult and ritualistic context of this performance, this scene might be about a completely opposite message. Since Kim and Kanye are already married, this procession is about another kind of marriage. It is about Kanye being bound to the occult elite "til death do us part".

The fact that Kim looks strangely like the figure on the cover of Donda is also significant. That figure represents motherhood. Kim represents the occult system that replaced his mother. In short, The album was dedicated to Donda, but the symbolism around it actually celebrates her sacrifice.

## IN CONCLUSION

The symbolism of the last listening party perfectly represents Kanye West in 2021. His childhood home represents his origins, his family, his mother and his true inner-self. On top of that home is a cross representing the Christian faith he is so vocal about. However, that is all a facade. Because that house has been deeply corrupted. Industry figures such as Marilyn Manson (aka Antichrist Superstar) walk around his house as if they own the place.

Around his house are walls, mobs of people and government vehicles. He is tightly controlled by the occult elite and the power structure it represents. He cannot escape it. And, after catching fire inside his own house, Kanye ritualistically

marries the mother of his children – who is the replacement of his own mother.

As stated at the beginning of this article, everything surrounding Kanye in the past years has been rife with confusion. And, honestly, I am not sure if Kanye was a willing participant in this occult circus or if he was forced to go through it. Did Kanye have to sacrifice Donda a second time in order to put out that album?

## "DEMON HIGH" BY LIL UZI VERT: MARKETING SATANISM TO TEENAGERS

The occult elite loves Lil Uzi Vert for several reasons. First, his name is pronounced “lil Lucifer”, a tribute to the elite’s favorite biblical figure. Second, he embodies exactly what they want rappers to be about: Obsessed with satanism (to the point that it’s their entire act) and wearing dresses (gotta push that gender agenda). In short, they want artists who promote the “values” they want to ingrain in the new generation.

**The ultimate proof that Lil Uzi Vert is loved by the elite: He was wearing a dress at the 2021 MET Gala which was a sad display of elite insanity.**

Other than parading around in dresses for the enjoyment of

his masters, Uzi also likes to get involved in other kinds of elite strangeness. For instance, he talked about getting "brain chips" with Grimes, Elon Musk's ex.

## Grimes and Lil Uzi Vert plan to get 'brain chips' together: 'We'll have the knowledge of Gods'

**They were joking. But also they weren't joking. The "knowledge of the Gods" part is pure Luciferian doctrine.**

Uzi seems to really enjoy jamming things in his head. For a while, he was walking around with a surgically-implanted diamond on his forehead. The diamond is reportedly worth $24 million – a sum he's been paying by instalments for years. I'm not sure if this is a baller move or not.

**Inverted cross on the tongue, devil hand signs, a diamond on the pineal gland (aka the third eye). Just some occult elite pawn stuff.**

In short, Lil Uzi Vert is the "prototype" of the kind of artists the elite wants to see influencing the youth in this day and age. In my 2017 article about Lil Uzi Vert, I explained how his

popular video *XO Tour Llif3* was highly satanic. In 2021, Uzi is back with a simple mission: Bringing satanic symbolism to an even younger crowd.

## DEMON HIGH

As the title of the song suggests, *Demon High* is about a high school. A demonic one. Appropriately enough, the video takes place in a demonic high school that is filled with satanic symbolism.

Everything about *Demon High* is meant to appeal to a young and broad audience. The song itself is light and radio-friendly. It is pure teen pop that is guaranteed of getting lots of airplay. Furthermore, the video is meant to be relatable to teenagers as it takes place in a high school with a rebellious twist.

Before I go any further, I just want to point out that Lil Uzi Vert is 26 years old. His high school days are long gone. Thus, *Demon High* is not about a young artist singing about his young life as a high school student. *Demon High* is about using the popularity of Lil Uzi Vert in a song that was purposely created, marketed and oriented towards pre-teens and teenagers. In other words: Lil Uzi Vert is a pawn used to introduce occult elite garbage to the youth. The first scene of the video perfectly illustrates this fact.

**The video begins with Uzi getting off a school bus on which is written: "666 Demon High" with a bunch of symbols including inverted pentagrams.**

This scene (and the video as a whole) is representative of the elite's mission: To expose children to satanic crap during their formative years. They want this stuff to be part of their lives as they're growing up.

As we'll see, the symbols displayed throughout *Demon High* are not just "cool-looking" or "rebellious", they are used in actual occult and satanic circles. In many cases, these symbols are used in actual rituals and are believed to carry actual power. This is not entertainment, this is indoctrination. This is religious proselytizing.

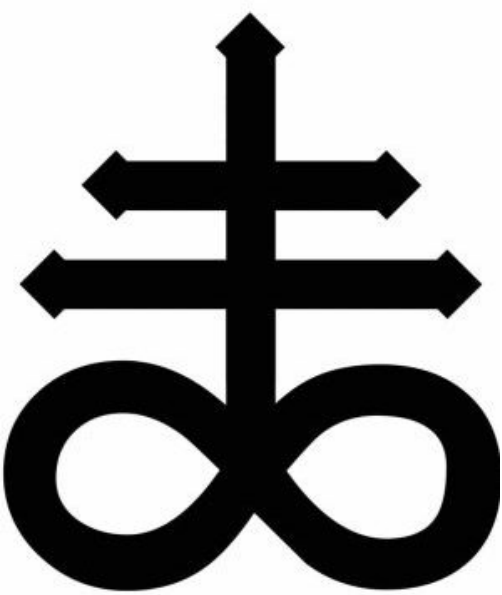
**At the beginning of the video, he plays the role of a nerd who gets bullied. In the school picture scene, Uzi is the only one who is smiling and he's dressed conservatively.**

Then, Uzi gets chased by the students of the school. As he runs down a hallway, the main focus of the shot is not on the people, but on the symbols in the foreground. Here are some of them.

**Lil Uzi Vert runs down the most satanic hallway in hallway history. We can see 666, inverted crosses, the eye in the triangle, and, very creatively, the word "Satan".**

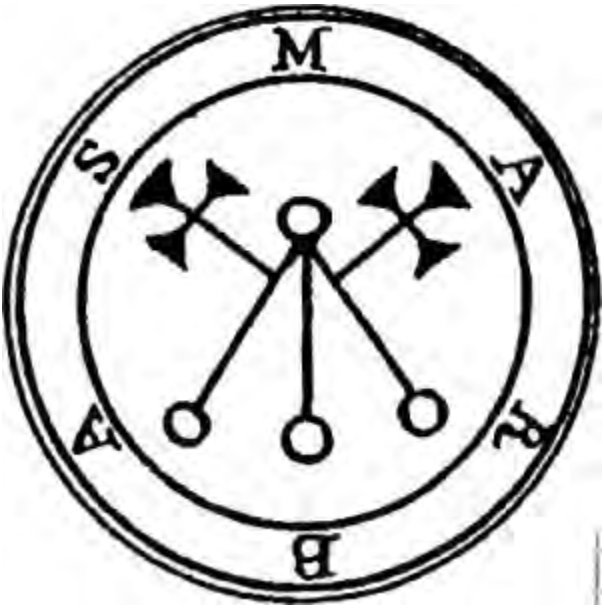
**A little further, there's a lot more symbolism. On the left, we can read "Study drugs, not Bible". On the right, we find the words "God is dead". That's like, unrealistic. That's not the type of thing a rebellious teenager would write. That's the type of thing an old satanist from the perverted entertainment industry would write. And that's exactly what happened.**

Some symbols we see are used in actual black magic rituals such as the inverted pentagram and the Leviathan cross.



**Also known as “Satan’s cross”, the Leviathan cross is an important symbol in LaVeyan satanism. It is based on the alchemical symbol for sulfur, which is associated with hell – Satan’s kingdom. Like other symbols in this video, this cross is used in actual occult rituals.**

**A little further,  more symbols. The yellow symbol on the right is an actual sigil used to invoke demons.**




**The seal of Barbas. Barbas is a demon in the Lesser Key of Solomon – an ancient grimoire on demonology. He is described as the "Great President of Hell governing thirty-six legions of demons". Also, he can shapeshift men.**

**On the right is written: "I am the f***ing God". That's basically the motto of the occult elite who believe that godhood can be achieved by humans. Remember the "knowledge of the Gods" thing above?**

At one point Lil Uzi stops being a bullied nerd and becomes a cool kid. How? Yup, the answer is satanic.

**Uzi gets an inverted cross tattooed on his forehead. To become cool, he first needed to bow down to Satan.**

**Back in the cursed hallway, Uzi holds a poster promoting the "Demon Prom Night". The time? 6:66 PM.**

At the prom, Uzi is all cool and stylish.

**After accepting Satan on his forehead, Uzi stopped being a dork. Also, he's now rocking a Roc-a-Fella chain – because he is signed to Jay-Z's label Roc Nation. All part of the deal.**

The video ends with Lil Uzi having fun with his new demonic friends and hooking up with a girl.

All is fun and well in *Demon High* … AS LONG AS YOU BOW DOWN TO SATAN.

## IN CONCLUSION

Although the story of *Demon High* is quite simple, it perfectly symbolizes one of the main goals of the occult elite: To introduce young people to its satanic and infernal ways during their formative years. This is not entertainment, this is indoctrination. All of the symbols found in *Demon High* are directly associated with specific occult and satanic organizations. And they all happen to be at the core of the occult elite's hierarchy.

By casually pushing their symbols in the faces of young people, they are training them to automatically find them cool, stylish, and desirable. However, don't be fooled. They don't want people to actually understand any of this. They just want the world to absorb this stuff like a sponge, without any form of questioning. In short, they just want you to sit there and take that tattoo on the forehead because, if not, you'll be shunned.

## SOMETHING EXTREMELY DARK HAPPENED AT TRAVIS SCOTT'S DEADLY "ASTROWORLD" FESTIVAL

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*Update 11/11/21: After claiming that a security guard was injected with a needle during the festival, the Houston police chief has stated that "no one injected drugs into him".*

Reports emerging from the *Astrowold* festival, which took place in Houston on November 5th, are horrifying. Travis Scott's concert, described as "dark and hellish" by people present, was the site of at least eight deaths and countless injuries. Throughout the entire time, and despite pleas from the public, the show never stopped. As Travis performed in front of a background that was described by some as "the gates of hell", lifeless bodies were being carried away by security.

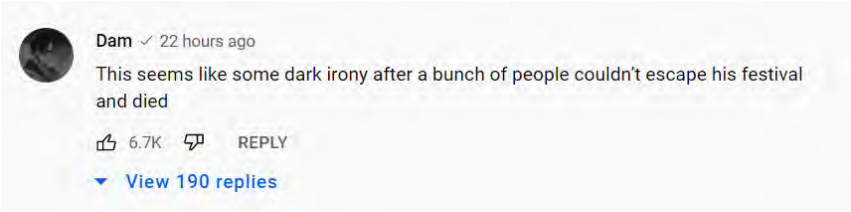
Soon after the concert, social media was flooded with accounts by concertgoers who felt a "dark energy" throughout the event which prompted many to declare that the entire thing was a satanic ritual sacrifice. These suspicions were only amplified when reports emerged that several people in the crowd (and at least one security guard) were "pricked" by a needle. Not only did these people get injected with an unknown drug, but these assaults prompted panic in the crowd which lead to people fainting and getting trampled.

Here's a look at the insanity that was *Astroworld 2021*.

## EERIE PROMOTION

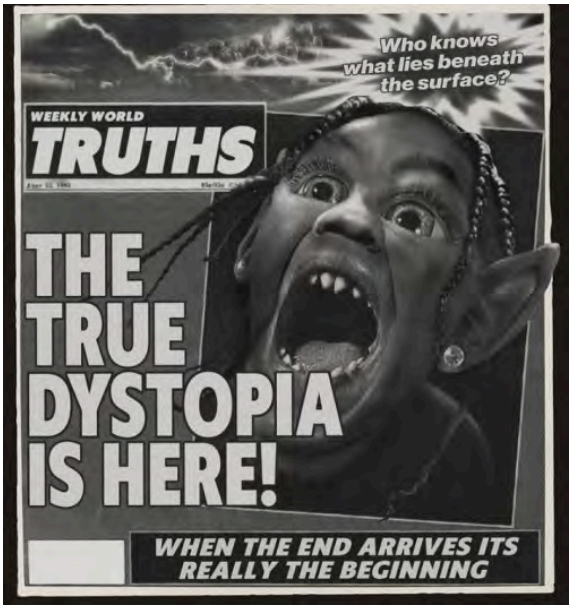
Over four years ago, I published the article How Travis Scott Got Recruited by the Industry, where I explained how the symbolism surrounding him changed drastically after he got involved with the Kardashians. Since then, things only got darker and more satanic. Weird fact: The festival took place on Kris Jenner's 66th birthday.

Fast forward to a couple of days before the *Astroworld* festival 2021: Scott releases the song *Escape Plan*. This is the top comment on YouTube.



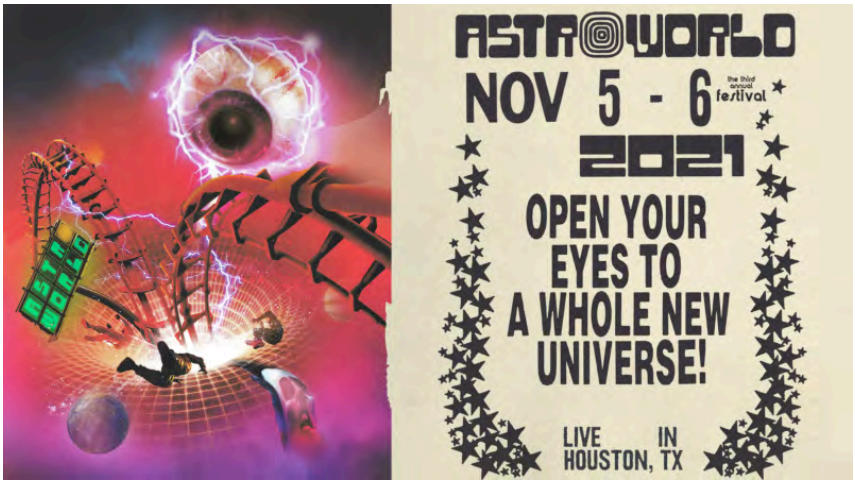

**Indeed, those who died at *Astroworld* literally could not escape it.**

This is the art that accompanied the song.




**Spoofing the Weekly World News' infamous "bat boy" cover, Scott's art contains the eerie words "The True Dystopia is here!" and "When the end arrives its really the beginning".**

The promotion surrounding the *Astroworld* festival is all about death and portals.




**People are being sucked into "another universe" under the watchful eye of the occult elite. Sadly, this is exactly what happened at the actual festival.**

**This image promoting the event is similarly eerie: The eyes of the elite watching over this epicenter of dark vibrational energy that was the *Astroworld* festival.**

As you'll see, there was really "dark vibrational energy" going on at that festival.

## ASTROWORLD

The *Astroworld* festival took place on November 5th, which is a few days after Samhain – the ancient festival of death and sacrifice. The week around November 1st is known to be the time of the year when the "veil" between this world and the "underworld" is the thinnest. In occult circles, Samhain is still observed and it is celebrated with animal and human sacrifice.

| Date | Celebration | Type | Ceremony | Age | Occult/Satany |
|---|---|---|---|---|---|
| Oct 31 | All Hallow's Eve, Samhain (Halloween) (SABBAT FESTIVAL). Announcing onset of two most important SABBATS. Attempts are made to break the bonds holding closed doors to the Underworld. | Blood/Sexual association with demons | Animal/Human sacrifices (M or F) | Any Age M/F, if M he should be blonde & blue eyes | Satanic |
| Nov 1 | All Saints Day | Celtic-Druid Fire Festival | | Any Age M/F | Occult/ Satanic |
| Nov 1-2 | Day of the Dead | Celtic-Druid Holiday | | Any Age M/F | Occult/ Satanic |
| Nov 1 | *Last Quarter Moon | | | Any Age M/F | Occult/ Satanic |
| Nov 1 | Satanist High Unholy Day. Related to Halloween | Blood | Human Sacrifice | Any Age M/F | Occult/ Satanic |
| Nov 4 | Satanic Revels | Sexual | Oral, Anal Vaginal | 7-17 Female | Satanic |

**A screenshot from the Satanic Cult Awareness document found on the Office of Justice Programs website. It describes the occult activities happening around Samhain.**

In this article about Samhain, a druid states:

> Samhain is a time when the doorway to the "other world" is open and we can commune with the dead—a time of divination.

Appropriately enough, everything about *Astroworld* is all about a "doorway to another world".

**The show began with a fiery, hellish mountain inside which a giant eyeball gazes at the public.**

**Throughout the show, that hole in the mountain turns into a spirally portal.**

**Inside that “portal” was sometimes written: “See ya on the other side”. Eerie.**

**Travis Scott was wearing a shirt depicting a person entering a “portal” and emerging transformed.**

**The stage itself is an inverted cross… leading to a portal to hell.**

It did not take long before the show turned into chaos as crowd movement caused people to faint and get trampled.

**A police vehicle transporting a dead or injured person attempts to leave the venue.**

Although fainting is not uncommon during these events, *Astroworld* turned into carnage. As more people got hurt, people requested for the show to stop, but it never did.

In this disturbing video, people attempt to get the attention of festival staff, yelling “stop the show” because “someone is dying” … to no avail.

> THE STUFF AND TRAVIS ARE SICK. #AstroWorld #ASTROWORLDFest pic.twitter.com/CgaAPHapBT
>
> — Barb Status (@barb_status) November 6, 2021

In this other disturbing video, a possible dead body is being carried out … as Travis Scott looks over and sings eerily.

> tw// dead body
>
> travis is really singing meanwhile looking at a dead body? WHAT TF pic.twitter.com/saQ7UWx1zt

— linda (@selankasgomez) November 6, 2021

Amidst this mayhem, people in the crowd got injected with an unknown substance using a needle, including a security guard who got pricked in the neck.

> The Houston PD's Chief, Troy Finner, just confirmed what we'd been told … namely, that at least one person had been injected with something via needle — and there well may have been more.
>
> Chief Finner said a security guard working the event felt a prick in his neck by an unknown assailant while he was trying to restrain a citizen — and he quickly fell unconscious. Finner says the guard was revived by use of NARCAN … and that medical personnel did, indeed, see something on his neck that indicated he'd been stabbed with a syringe.
>
> Finner also said some people had been trampled, so it appears there was a mix of reasons why people were injured/passing out … and perhaps why some died. The total number of people who've passed away remains at 8, and autopsies are underway to determine the causes of death for each. (…)
>
> What many will be looking for here is whether there's any evidence to suggest the 8 people who've died thus far might've been triggered into cardiac arrest via outside influence or a third party … namely, a would-be culprit who was allegedly going around and injecting folks with a syringe.
> – TMZ, ASTROWORLD SECURITY PRICKED IN NECK

At one point, people were actually chanting "stop the show".

> @unleashthetea##TRUTHSocial ##TheTruthSocial ##DonaldTrump ##Trump ##AstroWorld ##Astrofest ##astroworldfestival2021 ##stoptheshow ##crowdchanting ##houston ##houstontx ##music♬ original sound – unleashthetea

But the show never stopped. In fact, it was a crescendo of hellish, occult elite imagery.

**At one point, the mountain was filled with creepy eyes watching over as people were literally dying.**

**Towards the end of the show, giant hands appeared over the portal. That's not right.**

Lots of Travis Scott fans left the show traumatized and utterly convinced that they've witnessed something demonic.

Here's is an account from a fan who attended the show and witnessed several unconscious or dead people. He also mentions the fact that people VIP section – which contained celebrities and people who paid thousands of dollars for a ticket – were witnessing the mayhem in complete safety … and did not want to see injured people in their section. That's some *Squid Game* VIP-type stuff.

1649

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A post shared by @diabloxantiago

## IN CONCLUSION

Everything surrounding *Astroworld* 2021 was dark, eerie and the foreboding was just disturbing to the core. Accounts from people who experienced the show live mention weird "vibrations" that could be heard throughout. Throughout the show, a loud, unsettling synth kept playing over Scott's songs which gave a chilling, horror-movie quality to the performance.

In short, the fact that the last moments of at least eight people took place in this nightmarish setting, in front of a literal portal to hell, is a thought that is difficult to fathom. However, this is exactly the type of energy sick, occult-minded individuals seek to generate and harness through mega-rituals.

Was this show purposely manufactured to turn into a human sacrifice event during the Samhain week? Difficult to say. However, one thing is for sure: When everything is done to make an event as dark and demonic as possible, dark and demonic things happen. Don't get sucked into that portal.

## THE DARK OCCULT MESSAGE OF THE WEEKND'S VIDEO "SACRIFICE"

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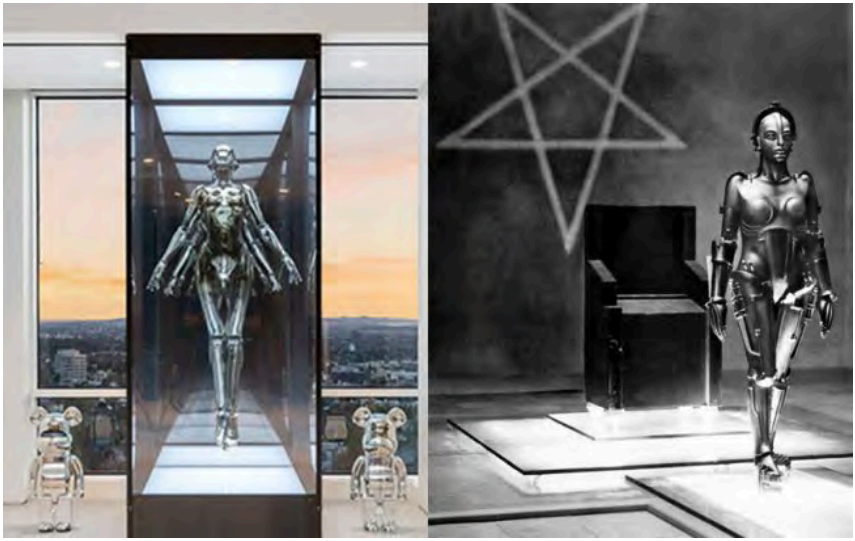
In case you didn't know, The Weeknd is a BIG DEAL. I mean, he keeps winning all kinds of awards; He keeps hooking up with celebrities such as Bella Hadid, Selena Gomez, and (apparently) Angelina Jolie; He's currently selling his Los Angeles pad dubbed "The Mogul" for $22.5 million … because he bought a $69 million megamansion in Bel Air.



**The Weeknd's condo contains interesting items such as this android thing that is clearly inspired by Maria from the movie *Metropolis* (which is revered by the occult elite).**

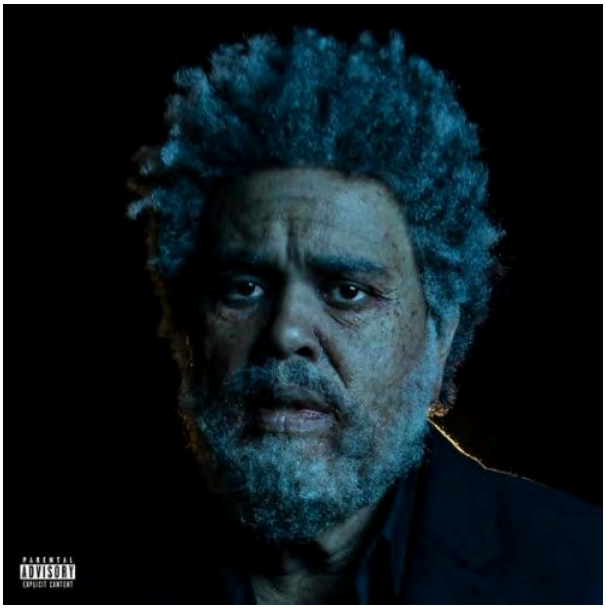
Seriously, The Weeknd is a BIG DEAL. And he knows it. Five years ago, he celebrated the fact that he was a BIG DEAL with the song *Starboy* where he poignantly sings: "I'm motherf*cking starboy". More importantly, the video

symbolically depicted his ascension to a higher level in the music industry.

As an ultimate confirmation of his superstardom, The Weeknd performed at the 2021 Super Bowl halftime show – the biggest televised event of the year. And that was all very symbolic as well.

While we all know that The Weeknd is a BIG DEAL, there's an important theme in nearly all of his works: Fame a fortune comes with a great price. His new album *Dawn FM* continues with the same narrative.

## DAWN FM




**Why is The Weeknd old on the *Dawn FM* album cover? You'll soon understand.**

The concept behind *Dawn FM* is described as "listening to a retro-pop radio station while in purgatory". Throughout the album, a radio DJ (voiced by actor Jim Carey) guides The

Weeknd (and the listeners) towards “the light”, which might refer to death. Although that’s already a grim concept, “the light” might actually be something else.

The first video from that album, titled *Sacrifice,* clearly indicates that there’s a dark spiritual meaning behind the album.

Seriously, that video is basically VC 101. I mean, the name itself says it all: It’s all about sacrificing one’s soul to the occult elite. Some might say:

> “You reaching bro, it’s about him not willing to sacrifice his independence when he’s in a relationship”.

Bro, check out the video and please tell me what part is about a relationship.

## SACRIFICE

The video begins by introducing the concept behind *Dawn FM*. As The Weeknd stands in a dark room, we hear the radio DJ say:

> “You are now listening to 103.5 Dawn FM. You’ve been in the dark for way too long. It’s time to walk into the light and accept your fate with open arms. Scared? Don’t worry. We’ll be here to hold your hand and guide you through this painless transition. But what’s the rush? Just relax and enjoy another hour of commercial-free music on 103.5 Dawn FM.”

**Blinded by a powerful light, The Weeknd makes a one-eye sign.**

There's some heavy Luciferian symbolism going on here. First, Lucifer is known as the "son of the dawn" in the Bible and various mythologies. Also, the word Lucifer literally means "light-bringer" in Latin. This is because Lucifer is esoterically associated with the planet Venus, the star seen at dawn.

> Ancient Romans spoke Latin and knew Venus as the Morning Star by its Latin name, Lucifer (Light Bringer). In their mythology, Lucifer carried a torch and announced the dawn. To the Romans, Lucifer was sacred to the goddess Venus, the name that was later chosen as the scientific name for the planet.
> – Nightsky Tourist, Venus: The Planet with Two Names

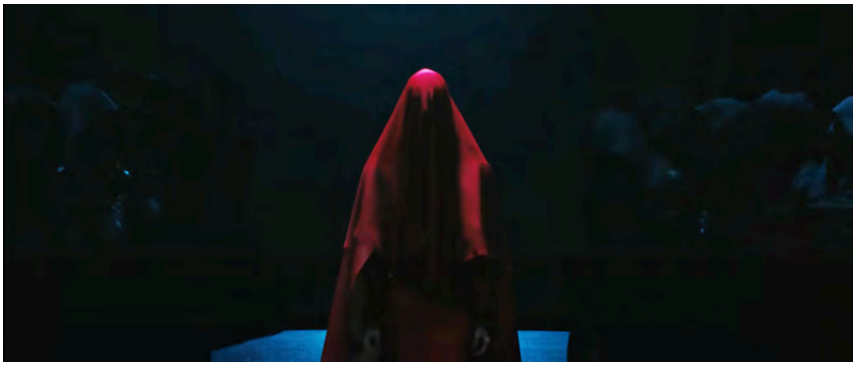
So, when DJ Jim Carey (from the station Dawn FM) tells The Weeknd to "walk into the light", we are deep in Luciferian symbolism. This is not about physical death, this is about spiritual death and rebirth – the goal of occult initiations. This is confirmed by the fact that Carey also says "you've been in the dark for way too long".

Another element that hints at *Sacrifice* being about occult initiation: The REST OF THE ENTIRE VIDEO.

**The Weeknd is forcibly carried by a group of people wearing black hoods. That's usually not good.**

**He is then strapped to a circular contraption and it is raised on a "stage" for all to see.**

This scene is basically The Weeknd getting crucified. We are witnessing a satanic black mass where Christian rites and symbols are twisted, mocked and desecrated.



**Among the black robes, a red hooded figure emerges.**

I've been analyzing music videos since 2009 and I've always stressed the fact that many of them are secretly deeply ritualistic. Today, videos are all-out rituals, they're no hiding it anymore. Furthermore, I've always highlighted the all-important color code in these videos where red represents sacrifice during initiation. Well, in this video called *Sacrifice*, The Weeknd gets "initiated" by a red hooded figure.

And that initiation doesn't seem pleasant at all.

**The red-hooded figure approaches The Weeknd and extracts something out of The Weeknd.**

Considering the occult context of the video, that red figure

probably extracted The Weeknd's soul or life force. And that's exactly what is required to make it big in the music industry.

**After the ritual, The Weeknd performs for the hooded figures while he's literally chained to the mic stand. This is a perfect way of representing slavery to the music industry.**

Then, the red-hooded figure is revealed.

**At first, the red person looks normal but, for a second, we see its true, ugly, rotting, demonic face.**

**When The Weeknd removes his gauntlets, we see that he's as rotten as the red figure. He is now one of them.**

The video ends with The Weeknd walking away. He's got some stuff to do and people to see. Because he's a BIG DEAL.

If somehow, you still believe that *Sacrifice* is about a

relationship, the video for the remix makes things even clearer.

**The *Sacrifice* remix video is all about hip young people dancing and having fun. But then, some dancers become possessed, like this girl with all-white eyes.**

**Then, the dancer levitates as people dance in a circle around her. The part turned into a ritual.**

The remix video sums up the goal of the industry: After "infecting" The Weeknd with its rotten illness, he is used to infect the rest of the world.

**That's gonna be a no for me dawg.**

## IN CONCLUSION

While critics are swooning over the originality and the creativity of *Dawn FM*, the *Sacrifice* video is anything but original and creative. In fact, it follows the same exact blueprint used by countless music videos with ritualistic symbolism, right down to the color red representing blood sacrifice and occult initiation.

The concept of *Dawn FM* is about following "the light". However, when one understands the meaning of *Sacrifice*, it becomes abundantly clear that we are actually talking about … the false light.

> And no wonder, for even Satan disguises himself as an angel of light.
> – 2 Corinthians 11:8

# THE POWERFUL SYMBOLISM IN "SWEETEST PIE" BY MEGAN THEE STALLION AND DUA LIPA

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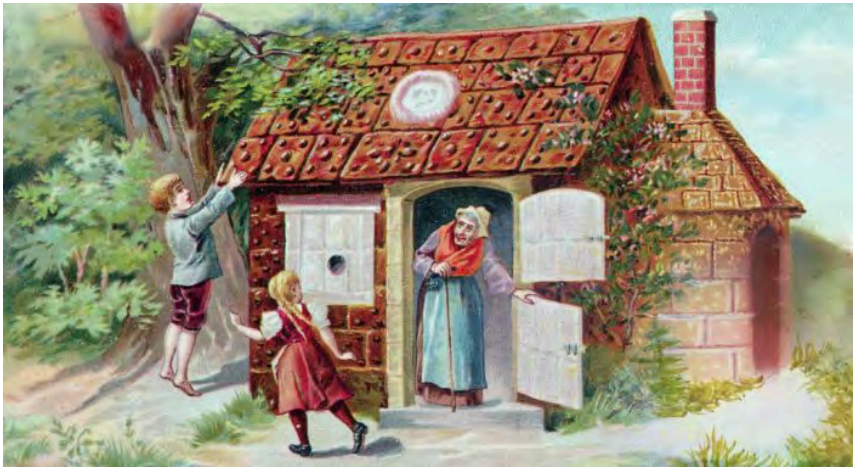
The last time I've written about Megan Thee Stallion, it was in an article about the video *WAP*. In case you didn't know, WAP stands for "wet ass p*ssy". Now, Stallion unleashed unto the world *Sweetest Pie* – a song with a title that is also centered around female genitalia. Decidedly, Stallion is a fountain of creative song ideas.

While the lyrics of *WAP* and *Sweetest Pie* both focus on all-around thothery, their respective videos take things to a whole other level. And, in *Sweetest Pie*, the symbolism is rather powerful. Indeed, through age-old symbolism, the video taps into deep-seethed archetypes relating to sexuality and dark spirituality while creating a sense of discomfort in the viewers by exploiting their natural aversion to specific images. Yup, those are big words to describe a video that contains a wall made of butts.

In *Sweetest Pie*, Megan Thee Stallion and Dua Lipa play the role of cannibalistic witches who lure men into their den to eat them. The video is heavily inspired by Hansel and Gretel, an ancient fairy tale that is still highly relevant today.

## HANSEL AND GRETEL



**A classic depiction of Hansel and Gretel being lured into the witch's gingerbread house.**

In order to understand the full meaning of *Sweetest Pie*, one must first be familiar with Hansel and Gretel. Legends and fairy tales often contain elements that appear to be pure fantasy to the average person. However, to those who are steeped in occultism, these stories become much more factual.

Here's a quick summation of this German fairy tale which first emerged in the Middle ages:

Hansel and Gretel are the children of a poor woodcutter. As famine settles over the land, the woodcutter's second wife convinces him to abandon the children in the woods to avoid starvation. After realizing that their evil stepmother really hates them, Hansel and Gretel wander around the woods to ultimately discover a large cottage made of gingerbread, cookies, cakes, and candy.

As the hungry children eat the rooftop of the house, an old woman emerges and lures them inside with promises of soft

beds and delicious foods. They enter without realizing that their hostess is actually a cannibalistic witch who built the house to attract children in order to eat them. The witch locks Hansel into a cage and feeds him regularly to fatten him up. Meanwhile, Gretel is forced to become the witch's slave.

One day, Gretel realizes that the witch is heating up her oven and is planning to eat her. Using a clever ruse, Gretel shoves the witch into the hot oven, bolts the door shut and leaves "the ungodly witch to be burned in ashes". The children then escape and go back home to their father. As an added bonus, they realize that their evil stepmother is dead and they live happily ever after.

We can take away a few things from this story. First, it deals with three of the occult elite's favorite obsessions: Witchcraft, cannibalism, and preying on children. Since forever, those who practice the "dark arts" (aka black magic) are convinced that consuming human flesh and blood provides some sort of life force and/or occult power. And children are believed to be full of whatever they're after.

So this story about a witch catching children to eat them is not just pure fantasy. It is based on historical accounts of truly evil people who have done atrocious things in the past.

In *Sweetest Pie*, Megan Thee Stallion and Dua Lipa play the role of the witch. Of course. What else do you expect from entertainers who are pawns of the occult elite?

### *SWEETEST PIE*

*Sweetest Pie* is a retelling of Hansel and Gretel but with a toxic twist. Spoiler: The witches win.

**The video begins with two dudes wandering the woods looking for something. Probably WAP.**

**Hansel and Hansel II find a mysterious house with Megan Thee Stallion and Dua Lipa waiting for them.**

That's not a gingerbread house, that's a vagina house and it was built to lure thirsty men. However, there's a catch. The entrance has "teeth" (which are actually made of human legs). This image is a reference to the ancient and archetypal (which means "embedded in the collective unconscious") symbol known as "vagina dentata".

Found in the folk tales of various cultures, the dentata

represent the dangers of copulation with the wrong women which can lead to emasculation and castration.

The occult elite loves this symbol because it perfectly represents their brand of toxic feminism. For instance, Miley Cyrus' video *Mother's Daughter* (which happens to contain a bunch of toxic messages) is centered around that symbol as well.

**Miley Cyrus with dentata in *Mother's Daughter*.**

In my article about *Mother's Daughter*, I explain:

> Beyond the folk tales, the dentata aptly represents an important aspect of today's mass media agenda: The weaponization of feminity. It is about using "feminism" (a distorted version of it) for social engineering. It is about turning the female body (with all of its warm, receptive and nurturing qualities) against its own nature. It is about radicalizing sexes and breeding hatred between males and females.

Despite all of this, Hansel and Hansel II enter the house.

**Inside, the boys stuff their faces with cake.**

In the screenshot above, notice the “tables”. They are actually women in sexy outfits with plastic wrapped around their heads. Kids: Don’t do this. It’s is a great way to suffocate to death. The “tables” puts on full display the hypocrisy of the pseudo-feminist message of the video. These two women are dehumanized, subjected to torture, and turned into human furniture. This conveys the fact that the two witches do not care about the equality or even the dignity of women. They only care about using their powers to control, dominate and pursue their evil deeds. Such as eating humans.

**The two dudes are thrown in boiling water.**

Once again, mass media is celebrating cannibalism. The elite keeps exposing young people to this concept because they want to normalize it. More importantly, they want people to stop believing that it is an abhorrent practice that goes against our very nature.

**If you can get past the wall made of butts (I hope they don't pass gas), notice that the bubbling cauldron is at the center of a maze motif.**

The presence of this maze strongly hints at a specific idea: The consumption of human flesh is not merely about nourishment, it is part of an occult ritual.

> "Labyrinths and mazes were favored places of initiation among many ancient cults. (...) The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries."
> – Manly P. Hall, The Secret Teachings of All Ages

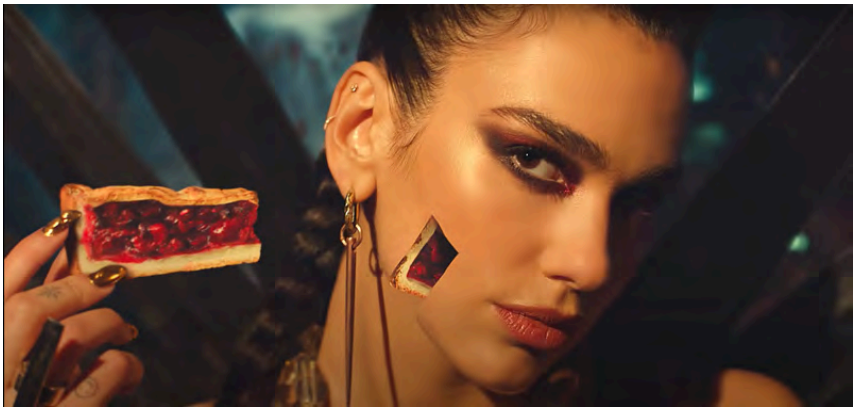
**The maze in Sweetest Pie appears to be modeled on classic depictions of the labyrinth of Crete.**

Meanwhile, as the dudes are boiling, Megan is dancing around with demons.

**The horned demons with white eyes indicate that there's a satanic ritual happening here.**

After this occult madness, things get worse. The viewers are treated with several unsettling images that are custom-made to generate feelings of discomfort.

**In a scene that lasts less than a second, one of the dudes is naked and powerless as a spiral of fingers points at him. They really hate men and they want to torment them.**



**Dua Lipa removes a slice of pie from her face. Things are getting less sexy and more disturbing by the second.**

Faced with this nonsense, the men in the video rebel and rise up against the witches.

**A bunch of dudes tie up the witches and burn them at the stake.**

There's a lot to unpack in the scene above. First, all of the structures in this scene are unmistakably phallic. This might be a symbolic representation of the "patriarchy" where men oppress women, especially poor Megan Stallion and Dua Lipa.

Second, why are men and women living in separate worlds? Believe it or not, men and women live in the same world. We share the same hardships and, in actuality, we complete each other. But these nice thoughts do not mesh well with the elite's toxic agenda of hatred and division.

Finally, all of the men in that scene are wearing wifebeater shirts. Are they subtly suggesting that all men beat their wives? Way to generalize about 4 billion people. Whatever the case may be, this scene oozes hatred towards men.

**In this unsettling scene, Megan's eyes convey pure hatred.**

So does this video end like in Hansel and Gretel? Do the ungodly witches get burned to ashes? Nope.

**The ungodly witches use their powers to burn the entire phallic world to ashes. Men are dropping from the sky and are buried in the ground. That'll show them. How dare they refuse to be eaten?**

So, after luring men, tormenting them, and attempting to eat them, the witches burn down their entire world. In other words, there's nothing sweet about that pie. It's a very evil pie. To make sure you understand that point, the video ends with a weird yet highly symbolic scene.

**Megan levitates while facing a snake.**

Once again, there's a lot to unpack here. First, Megan and the snake are at the center of a maze which implies that the scene has a ritualistic dimension. Second, Megan is levitating. Throughout history, levitation has been associated with occult rituals and demonic possession. Third, Megan is under the spell of a giant snake. In the Book of Genesis, the devil takes the shape of a snake and convinces Eve to take a bite from the proverbial apple. Here, Megan doesn't appear to be mad at the snake. In fact, she appears to be having a good time … a very good time.

**When the scene is viewed from another angle, things become clear: The snake is pleasuring Megan … with its pointy, venomous tongue.**

Yup, the video ends with a reptile representing the devil tonguing Megan in a ritualistic setting. The target audience of this video: 13-year-old girls.

## IN CONCLUSION

*Sweetest Pie* is part of a brainwashing program that has been identified on this site years ago. The goal: To create a new form of "feminism" based on a toxic combo of hatred and witchcraft. The goal is not equality, it is submission to the elite and to Satan himself (see the last scene of the video). Furthermore, the video trains young people in believing that partaking in the elite's sick obsessions (such as cannibalism) is pretty darn cool. I mean, even Dua Lipa is doing it.

However, this program is fueled by great hypocrisy. As we've seen in the human tables scene, some women in the video are treated as subhuman slaves. These people do not care about the average woman. They are the same people who are currently attempting to erase the word "woman" from our vocabulary to replace it with dehumanizing terms such as "bodies with vaginas".

Their version of “empowerment” is a trap and leads to the complete opposite: Enslavement. In other words, following their doctrine won’t turn you into a powerful witch. It will turn you into a human table suffocating in plastic.

## TAYLOR HAWKINS' DEATH AND ITS DISTURBING LINKS WITH HIS BAND'S MOVIE "STUDIO 666"

---

On March 25th, the music world was shocked by the unexpected death of Taylor Hawkins, the drummer of the Foo Fighters. The 50-year-old musician was found unresponsive in his hotel room in Bogota, Colombia, where his band was scheduled to perform in the evening.

The circumstances surrounding Hawkins' death remain vague. However, forensic investigators quickly concluded that the rocker suffered a "cardiovascular collapse after ingesting a cocktail of drugs composed of heroin mixed with antidepressants and benzodiazepines (aka benzos)". Medics also detected dilated cardiomyopathy, a medical condition in which the heart muscle becomes weakened and enlarged. Reports indicate that his heart weighed double that of most men his age.

In the hours prior to his death, Hawkins complained of chest pains and reportedly asked for help. A statement from the District Health Secretary of the town of Chapinero explains what happened next:

> "The city's Emergency Regulation Centre received an alert about a patient with chest pain in a hotel located in the north of the city.
>
> An ambulance was sent to attend to this case. However, when the health department teams arrived, they found a mobile response unit from the company EMI at the scene.
>
> The health professional that was dealing with the emergency indicated attempts to revive the patient had been carried out

> but there had been no response and the patient was pronounced dead."

In other words, a city ambulance was sent to Hawkins' hotel. However, a unit from the private health company EMI arrived first at the scene and pronounced him dead.

When news of Hawkins' death was known to the public, the hashtag #PrayForDave quickly trended on social media. On April 5th, 1994, Grohl experienced the death of another bandmate: Kurt Cobain.

**Left: Dave Grohl with Taylor Hawkins. Right: Grohl with Kurt Cobain.**

In 1994, Kurt Cobain was one of the biggest stars in the world and his unexpected death shocked an entire generation. As years went by, theories emerged that Cobain's death was actually a murder disguised as a suicide. The theory was most famously explained in the 1998 bestseller *Who Killed Kurt Cobain?*

Now, in the midst of a massive media campaign celebrating the band's 10th album and the release of a new movie, Hawkins dies unexpectedly. Some suspicious minds believe that Hawkins' death might be a murder disguised as an

overdose. Was the private health company that arrived first on the scene paid off to quickly pronounce Hawkins dead? Were the city's first responders blocked from doing their jobs of reviving Hawkins? One can only speculate.

But why would Taylor Hawkins be killed? Some might respond that it was one of the many blood sacrifices carried out by the occult elite. Of course, this might sound completely crazy to some. However, when one looks at the context leading up to this sad event, things take a disturbing turn.

For instance, exactly one month prior to Hawkins' death, the Foo Fighters released a horror-comedy movie called *Studio 666*. The subject of the movie? Members of the Foo Fighters get killed as blood sacrifices for the demonic music industry.

Watching this movie now is a surreal experience. Not only does it blatantly expose the occult mindset of the music industry, it also depicts the gruesome murder of Taylor Hawkins by a demon-possessed Dave Grohl. Here's a look at the movie.

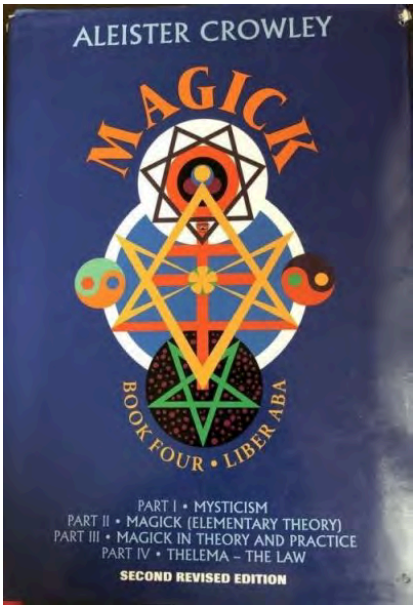
**The poster of *Studio 666*.**

The premise of the movie is quite simple: Dave Grohl wants to do something different for the Foo Fighters' tenth album. So the band's manager Jeremy Shill (interesting last name) sends them to a mansion in Encino, California to record their album. However, the band members are unaware of the mansion's grisly history: In the 1990s, members of a band named Dream Widow were murdered there.

When the band moves inside the mansion, Dave Grohl discovers a basement filled with satanic objects and becomes possessed by a demon. Soon after, Grohl's writer's block is replaced with intense musical inspiration.

**Dave Grohl explains the concept of his new epic song to his band members. To illustrate his point, he uses yarn and nails to create a symbol. In his words, this symbol is the "only thing that'll get the song out of his head".**

If you know a bit about occult symbolism, you instantly recognized this symbol: A unicursal hexagram. Although that symbol is quite ancient, it was popularized by the most famous occultist of the 20th century, Aleister Crowley (read my article about him here).




**The cover of Crowley's book *Magick* features a unicursal hexagram.**

Crowley was a prominent member of two secret societies which have been extremely influential to the occult elite: The Golden Dawn and the Ordo Templi Orientis (O.T.O.). The influence of these organizations on the entertainment industry cannot be understated. As explained in previous articles on this site, these organizations are the forces behind the occult mega-rituals that randomly punctuate world events. In my article about the Son of Sam, I cite several sources explaining that these murders were actually blood sacrifices carried out by cult members following Crowleyan teachings, under the influence of the Golden Dawn and the O.T.O.

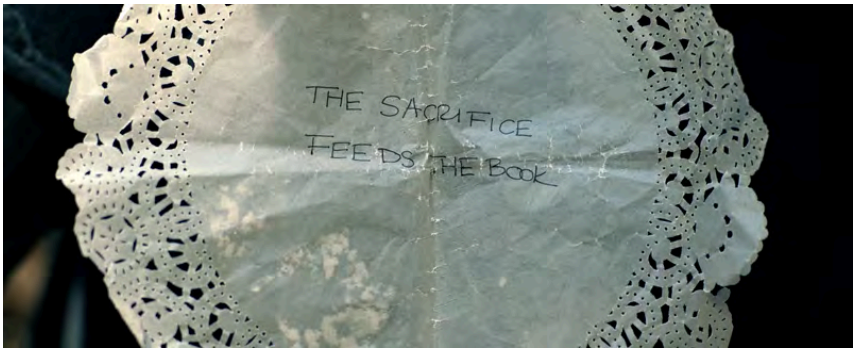
In short, the presence of this symbol in *Studio 666* is not random. It is extremely deliberate and points to real occult concepts to which countless members of the elite feverishly adhere.

**As a companion piece to *Studio 666*, Dave Grohl released a death metal album as the fiction band Dream Widow. The album cover features a prominent unicursal hexagram. The album was released on … March 25th. The day Hawkins died.**

As Dave Grohl becomes increasingly demonic, he starts killing his bandmembers in the most gruesome ways possible.

**After murdering his bandmember Chris Shiflett, Grohl eats him. The occult elite is truly obsessed with cannibalism.**

While the rest of the band still doesn't understand what's going on, a neighbor of the mansion sends them a secret message.




**"The sacrifice feeds the book".**

We soon understand that these murders are literal blood sacrifices. The remaining band members then discover "the book".

**Grohl is possessed by a "living book made from human flesh". These books actually do exist.**

The neighbor explains that the book was rumored to hold the secret incantations of Aleister Crowley and it requires blood to keep the occult power going.

Meanwhile, Grohl is set on finishing a song titled *Lacrimus de Ebrius* (translated to *Tears of God* in the movie – a very

satanic title). So he pushes Taylor Hawkins to outdo himself while recording the drum track.

**Possessed Grohl orders Hawkins to play the drums.**

**Once Hawkins is done recording, Grohl decapitates him using a cymbal. In the light of what happened to Hawkins one month after the release of this movie, this scene takes a disturbing meaning.**

Afterward, the remaining band members attempt to save Grohl by performing an exorcism. The ritual appears to work and Grohl reverts to his normal self. However, the band's manager Jeremy Shill and the real estate developer ambush the remaining members (while wearing black robes) and reveal that they planned the whole thing.

**Nate Mendel gets stabbed in the eye. As a result, he does the one-eye sign for a solid minute or two until he gets killed. The entire movie is a salute to the occult elite.**

With all of the Foo Fighters gone except Dave Grohl, Shill starts talking. And the things he says are just … facts.

**… and the entire music industry.**

The manager adds:

> "You know, rock and roll hasn't been relevant for a long time. It needs an infusion. The devil will make rock and roll relevant again. The devil will make it dangerous".

This speech didn't really need to be in the movie. It was a blatant message from the occult elite to the masses.

After this passionate speech, Shill realizes that Grohl is still possessed. He says:

> "You're not Dave Grohl! It's time for your solo career!"

The movie ends with a possessed Grohl about to perform for thousands of adoring fans. The moral of the story: Those who last in the industry sold their souls.

## IN CONCLUSION

In 2014, Taylor Hawkins formed a group called Birds of Satan. In 2022, he starred in a movie called *Studio 666* where he gets killed as a blood sacrifice. One month after the release of that movie, Hawkins dies in bizarre circumstances. On the day of his death, Dave Grohl's concept album *Dream Widow* is released, and it's all about occult rituals and blood sacrifices.

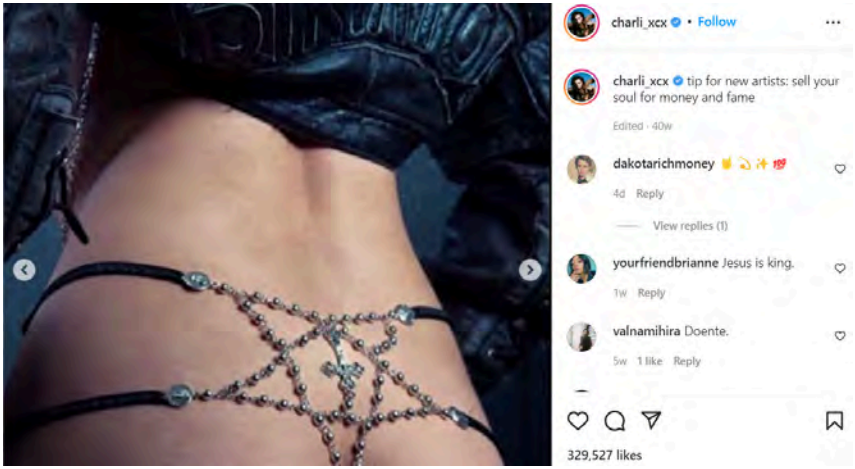
Was Hawkins' death planned from the get-go? Difficult to say. However, as explained in my article about *Poltergeist*, movies with strong demonic themes are often "cursed" and are followed by the bizarre deaths of people who participated in them.

The forces and the symbols displayed in *Studio 666* are not fictional, they are real. Furthermore, they are connected to real rituals and real sacrifices that have been happening for centuries, often around important dates such as the vernal equinox. And maybe that's exactly what happened on March 25th.

## CHARLI XCX AND HER STORY ABOUT SELLING HER SOUL FOR FAME

For years, Charli XCX had been working relentlessly to move up in the music industry. Since 2013, the English singer and songwriter released five albums to critical acclaim while winning industry trophies. However, despite her relative success, Charlie XCX still could not be called a “major pop star”. Indeed, the proverbial spotlight did not shine on Charli as intensely as others pop stars.

So what was missing? Looks? Talent? Hard work? No. She had to sell her soul to the devil. And not figuratively. And that’s exactly what she did.




**In a rather blatant Instagram post, Charli writes “tip for new artists: sell your soul for money and fame”. Along with this caption are symbolic pictures, including this satanic g-string.**

**In another post, Charli writes "baby's blood" with an emoji representing a martini glass – implying that this blood is being ingested. This is a reference to the occult elite's favorite obsession: Consuming human blood and flesh.**

**Shortly before Halloween, Charli posted a pic depicting a satanic blood ritual. Because that's what they actually do around this time of year.**

In occult circles, the initiation of a candidate involves a

symbolic death and rebirth. This is exactly what Charli's album *Crash* is about.

**The album art of *Crash* depicts Charli being "killed" in a car crash. The subtle one-eye sign created by her strategically placed hair indicates that this is all occult symbolism.**

**In a post celebrating her success, Charli posts a picture of her laying in a casket.**

Upon the release of *Crash*, a slew of music videos was released. Two of them stand out from the lot and they happen to be highly symbolic. Here's a look at them.

## GOOD ONES

The lyrics of the single *Good Ones* are about Charli wanting to end a healthy relationship because she craves evilness. These lines sum up the song:

> I want the bad ones 'cause they're all I know
> I always let the good ones go

While the song appears to be about Charli being attracted to bad boys, the video indicates that the "relationship" Charli refers to is actually … spiritual.

The entire video takes place at a funeral with people mourning and stuff. Then Charli emerges with her witch coven or something.

**While everybody's wearing black, Charli and her girls also wear red – the color occultly associated with initiation and blood sacrifice. They're holding burning Bibles, an image that sums up the satanic subtext of this video.**

**Throughout the video, Charli appears to be extremely turned on by the dead body. This bizarre mix of death and sexuality is in line with the elite's sick culture of death.**

**Behind the casket is an interesting figure. If this was a "regular" church, one would probably see a crucifix. However, if you look closely, that's not Jesus at all. The figure appears to represent the Roman soldier who speared Jesus while he was crucified … to make sure he was dead.**

**A fresco by Fra Angelico showing the lance piercing the side of Jesus on the cross.**

Satanic black masses are all about the reversal and perversion of Christian rituals and symbols. Enshrining the guy who pierced Jesus instead of Jesus himself is a good example.

**Lurking in the background is a weird-looking priest. His eyepatch turns his face into a one-eye sign, again hinting at this being occult elite garbage.**

**In this rather grim scene, Charli and her girls get overtly excited by the burial hole. Culture of death.**

**At one point, Charli is seen laying on her own tombstone. The burial date is March 2022 which was the release date of her album.**

In short, *Good Ones* is all celebration of death at a satanic black mass. If you believe I'm going a little far with this interpretation ritual, you should maybe check the alternative video.

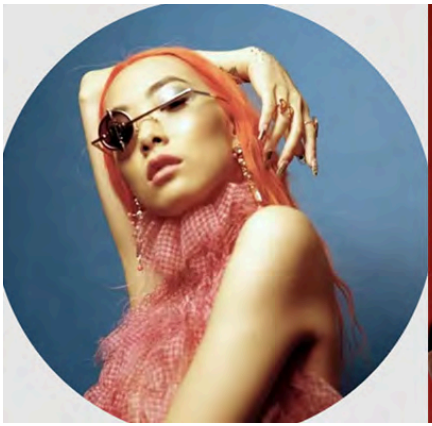
**In the "Drag Performance Video", a bunch of drag queens (who are wearing symbolic red) dance inside a desecrated church. Behind them is an inverted cross – the ultimate symbol representing satanism. I don't think this can be clearer.**

*Good Ones* is about Charli's symbolic death and pending rebirth as a pawn of the music industry. The video *Beg For You* appears to continue in this ritualistic narrative.

## BEG FOR YOU

The lyrics of *Beg For You* are about longing for someone who is kind of a jerk. Of course, the video is about a ritualistic initiation that includes drinking blood. Because, after letting the "good one go" (God), Charli "begs for" the jerk (Satan).

The song features Rina Sawayama, an up-and-coming artist who has been enjoying unfaltering praise from mass media.



**One-eye signs = She is down with pushing the elite's agenda.**

Both Charli XCX and Rina Sawayama are ready to take their careers to another level. But first, they have to partake in weird, ritualistic crap. The *Beg For You* video is all about that.

**The video begins with Charli, Rina, and the coven of witches following some sort of spiritual leader.**

**Also, there's this thing.**

The coven is led to a place where something unholy is about to happen.

**A horned skull surrounded by a circle of sticks = Satanic ritual.**

**Once arrived, Charli and Rina take place in a ritualistic matter.**

**Charli is given a sharp object which she squeezes until she bleeds. That blood drips into a pool of water.**

**Then, the “spiritual guide” (or whatever) scoops up some of that blood water … and DRINKS IT.**

I hope you’ve been noticing that the elite has been increasingly open about its obsession with drinking human blood.

**After the ritual, the coven gets into a trance-like state and dances around the pool of bloody water.**

The initiation ritual is complete and another crappy video is released to the world.

## IN CONCLUSION

After years of hard work in the music industry with albums leaning towards innovation and experimentation, Charli XCX wanted to go mainstream. So she made mainstream music. More importantly, she complied with the industry's requirements of selling her soul and pushing a sick agenda. The result is *Crash* – an album surrounded by over-the-top Illuminati madness.

Some might argue that Charli's act is so blatant that it is actually satirical, a second-degree comment on the state of the industry. That might be a way of seeing things. However, the end result is the same: Through her works, Charli propagates in popular culture the same messages, the same symbolism, and the same satanic "energy" as others.

With that being said, did the soul-selling work out for Charli? At first glance, yes. She's enjoying that sweet mass media attention.

***Crash* is Charli's best-selling album to date.**

But was it worth it? I'll let Charli's own Instagram post answer that question.

**The caption of this post is “tip for new artist: it only gets worse”. The high heels and the chain refer to the sexual slavery of industry pawns.**

I guess not.

## GRIMES AND BELLA POARCH STAR IN "DOLLS" - A VIDEO THAT PUSHES INSIDIOUS AGENDAS TO KIDS

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When one thinks about musical greatness, one inevitably thinks about Grimes and Bella Poarch. They're definitely up there with the greats. DJ Khaled likes to scream "WE THE BEST MUSIC" in his songs, but he's wrong. THEY the best music. Every song they ever made is nothing less than a timeless masterpiece that will be enjoyed for generations to come.

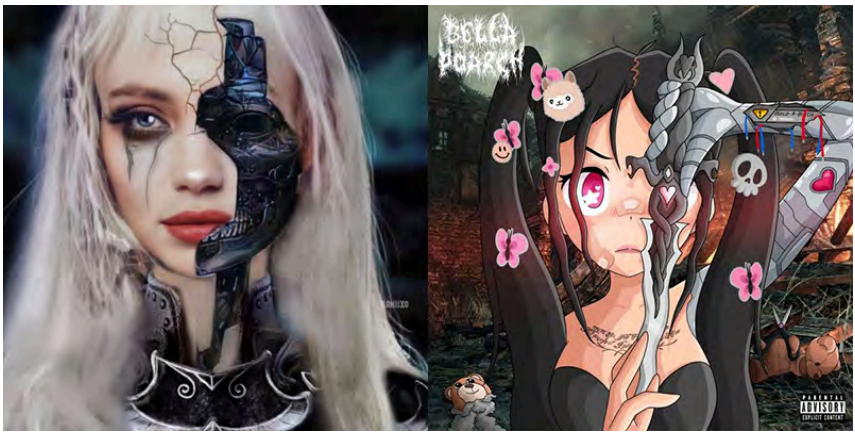
Alright, I reached my sarcasm quota for the day. The truth is: They're both industry slaves. And everything about them points directly in that direction.

Bella Poarch is a massive star amongst children and teenagers. Her celebrity status is due to Tik Tok, the Chinese social media app that is profoundly affecting the behavior of an entire generation of kids while gathering a staggering amount of data about them. Apparently, Tik Tok's algorithm really loves Bella Poarch as she's one of the most watched personalities on the planet.

Grimes is also a big celebrity – mostly because she had a child with billionaire Elon Musk. Since then, she used her privileged position within the world elite to embed herself all over mass media and social media.

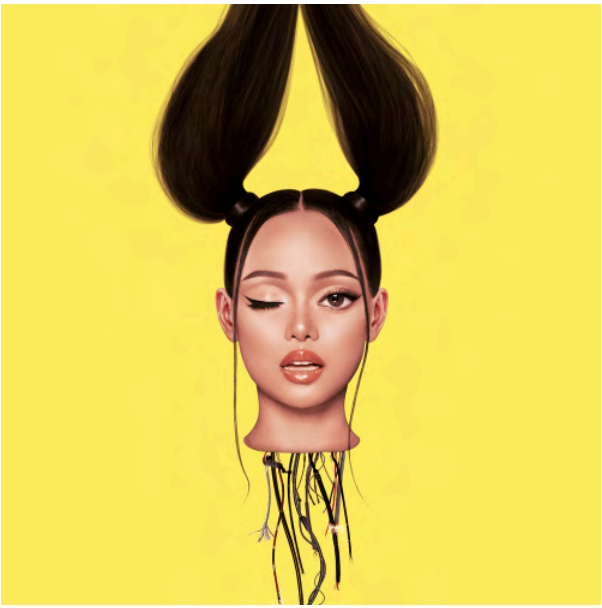
Although Grimes and Bella Poarch became stars through different paths, the end result is the same: They've turned

into industry slaves who are used to promote the elite's sick agenda.




**In the past years, both Grimes and Bella Poarch were depicted as androids surrounded by all kinds of symbols relating to Monarch programming. Furthermore, the one-eye sign is just their way of telling you "I am owned by the elite".**

What happens when you put these two self-proclaimed robots together in a video? An MKULTRA/transhumanist festival that is appropriately called *Dolls*.



**The cover art of the single depicts an android Bella Poarch whose head was cut off … and possibly held from above by the hair. Also, the wink makes an oh-so-clever one-eye sign.**

Robots are programmed to accomplish specific tasks. And this is what these two robots do. Their mission: To expose young people to the elite's mind-rotting agenda.

To put things in context, *Dolls* continues where Bella Poarch's video *Build a B*tch* video left off (read my article about it here). Yup, her first video was literally titled *Build a B*tch* and it featured Bella being put together in some sort of sex doll factory. Then the dolls went haywire and wreaked havoc on us all. It was awful. Of course, the entire thing was littered with intense MK symbolism. The entire concept of Bella being built in a factory is a direct reference to Monarch mind control where victims are programmed to become sex slaves (Beta programming) or assassins (Delta programming). We see examples of both in the video.

With that being said, the video was a massive hit with young

people as it currently sits at over 400 million views on YouTube. Dolls is the sequel and everything was done to attract young eyes to its agenda. Here's a look at the video.

## DULLS (NOT A TYPO)

*Dolls* begins with Bella holding her dying friend and screaming.

**Bella is being tracked and monitored on multiple screens.**

**She is being monitored by a shady figure who wears a ritualistic robe. He represents the occult elite.**

Then, the hooded figure presses a button and we see the title screen.

**The word Dolls gets cut apart. Considering the fact that the cutting happens right when the hooded figure (aka the MK handler) presses a button, the image can represent the fracturing of an MK slave's persona. It also represents Bella being literally torn apart.**

**Bella loses an arm due to the explosion caused by the hooded figure.**

**Then, for no specific reason, some creepy, rabbit-like thing rushes Bella.**

In MK programming, the symbol of the rabbit is all-important. Like the white rabbit who leads Alice through the looking glass to Wonderland, the MK handler leads the MK slave to dissociation. In other words, this rabbit is there because this video is all about mind control.

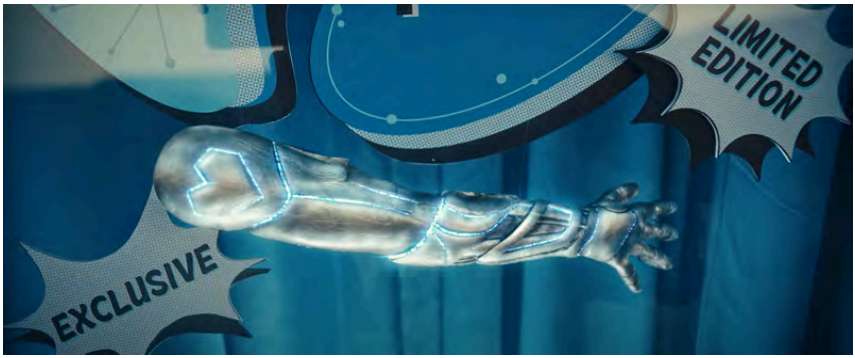
So Bella manages to push that thing off her and she starts liberating her fellow dolls (MK slaves).

**This is how the elite perceives celebrities used to push agendas.**

**Then, the robots walk awkwardly around the city looking for revenge.**

The blond girl with the stockings is Chloe Cherry. She's a pornographic actress who appeared in over 200 films. More recently, she starred in *Euphoria*, a teen drama that insidiously grooms its young viewers by exposing them to hardcore sexuality involving minors. Now, Chloe Cherry appears in a video that is aimed at the Tik Tok generation.

With all of that being said, Poarch is still missing an arm.




**Luckily, she sees a bionic arm for sale. What are the odds?**

So Bella puts on the arm and she becomes super powerful. She punches stuff and even shoots electric blasts. This is how the elite sells transhumanism (one of its most important

agendas) to the youth. By making it cool and selling it as an "upgrade" to the human body.

Transhumanism is a philosophy that promotes the merging of humans with robots and it has been gaining steam over the past years. All across mass media, from blockbuster films to music videos, the addition of robotic parts to the human body is being normalized and even glamorized.

**No death and an enhanced life: Is the future transhuman?**

**One of the many news articles promoting transhumanism. This is from The Guardian, a propaganda outlet of the global elite.**

Equipped with her transhumanist arm, Bella leads her army of robots to the headquarters of the company that made them.

**There, they are met with men dressed in white. They're very hostile.**

So, on one side, we've got the girls. On the other, we've got the men. Evil, generic, faceless, white men. They're the enemy. Through this scene, another important agenda is communicated to children: Division and hatred between men and women. Throughout the years, I've analyzed countless music videos portraying the torture and murder of men as a good, empowering thing. That's because masculinity is not a trait that is desired in the elite's New World Order.

**Meanwhile, the hooded figure watches the chaos unfold below.**

The hooded figure (who represents the elite) looks down on his empire. He owns everything. He is also the MK handler

of Bella Poarch. In other words, the elite is revealing itself to children in this music video.

At the bottom right of the screenshot above, we can see a billboard promoting an amusement park titled “No Man’s Land”. It’s a small detail but it represents the radical ideology that rules the industry. It hates men, it hates masculinity and it wants to suppress it.

Who is behind it all? A man. Part of the elite. Because he knows that if men decided to unite and kick his ass, he’d be done. That’s how rulers were brought down throughout history and that’s his biggest fear.

So Bella goes up to the office of the hooded man using her incredible bionic arm.

**Mannequins are the elite’s favorite symbol to represent MK slaves. Bella is basically one of them.**

However, just as Bella was about to get the guy, he presses a button.

**Then Grimes comes out of a box and stops Bella.**

Grimes is basically an MK slave programmed to protect her handler. And she does so by fighting Bella for a while. However, during the fight, the robots end up in the secret monitoring room.

**When Grimes sees what is happening outside (women being hurt by men), she stops fighting Bella.**

The two slaves stand there as Bella appears to say: “Look at what is happening. We shouldn’t be fighting each other, we should be uniting against the patriarchy and fighting men. Also, check out my butt”.

The video ends by listing the “celebrities” that appeared in the video. I didn’t recognize any of them but I found out they’re YouTubers, streamers, influencers, porn stars, and

other people with no discernable talent. Remember when people in music videos had something to do with music? That's not important anymore. It is all about reaching the brains of children by any means necessary.

## IN CONCLUSION

Not too long ago, parents used to complain about young musicians being too rebellious. Nowadays, we are seeing the exact opposite. Pop stars are constantly depicted as literal robots with no minds of their own and no free will. They're fully controlled by powerful individuals and they're completely powerless against them. Now consider the fact that young people live their formative years looking up to these "artists". What kind of generation is being molded by this culture averse to freedom and independence?

Some might say that Bella is actually fighting against the system in the video. She's really not. While "fighting" against the man, she actually promotes its agendas such as transhumanism, mind control, and war between sexes. She was programmed to do so. And now she is used to program our children.

## THE TOXIC AGENDAS AND THE BLATANT OCCULT SYMBOLISM OF THE 2022 VMAS

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Ever since I began analyzing the VMAs back in 2009, I highlighted the fact that MTV's yearly ceremony is essentially a theatrical performance, complete with recurring actors and an overarching narrative. The goal is to promote specific artists and to showcase how they comply with the elite's agenda by using blatant symbolism.

The 2022 VMAs was no exception. A limited number of actors took part in this play (notably Nicki Minaj, Jack Harlow, and BLACKPINK) as all kinds of globalist-elite-friendly agendas were being promoted to millions of young viewers. And, in 2022, that agenda is simply toxic.

Indeed, the sheer depravity and absurd hyper-sexualization that permeated this show had me thinking on a biblical level. It's not about "sex sells anymore, it is about more than that. On some occasions, words like "Sodom and Gomorrah" popped into my head because there was a dark, spiritual aspect to this sad spectacle.

The VMAs were not merely about being "sexy", it was about weird, twisted, unnatural, and exploitative sexualization that's clearly motivated by malevolent forces. This sexualization is not about "free expression", it is about the exact opposite. It is about control, submission, and even humiliation. Through symbolism, we understand that the "artists" that are celebrated during these awards are actually slaves of a powerful system that is using them as a weapon for mass indoctrination.

Think I'm exaggerating? Let's just look at this cursed spectacle and you decide.

## PRE-SHOW MADNESS

For some reason, the VMAs was hyper-focused on butts. To an absurd level. It's almost as if the makers of the show believed that all of its viewers were toddlers stuck in the anal stage of development. And I'm not only talking about female butts.

The first performance of the pre-show featured Saucy Santana dressed like a woman and twerking all over the place.

**Saucy Satana shakes his butt while wearing one of Beyonce's outfits.**

**Also, there was this guy.**

The name of the song: *Booty*. The chorus of the song:

> Yeah, I know you like my booty, booty, booty, booty
> booty, booty, booty, booty
> Booty, booty, booty, booty, booty

Sodom and Gomorrah.

At the end of the pre-show, Dove Cameron performed the song *Boyfriend*.

**Dove Cameron and her female dancers are dressed in masculine clothes.**

Here's the chorus of the song:

> I could be a better boyfriend than him
> I could do the sh*t that he never did
> Up all night, I won't quit
> Thinking I'm gonna steal you from him
> I could be such a gentleman
> Plus all my clothes would fit

The song is about Dove convincing a woman that she can be a better "boyfriend" to her than her own male boyfriend.

To sum up the Red Carpet show, the first performance featured a bunch of men twerking while dressed as women. The last performance featured a woman dressed as a man and singing about being a "better boyfriend".

In short: A complete reversal of the sexes. I said above, this is not merely about being sexy, this is about twisting human nature and confusing young viewers.

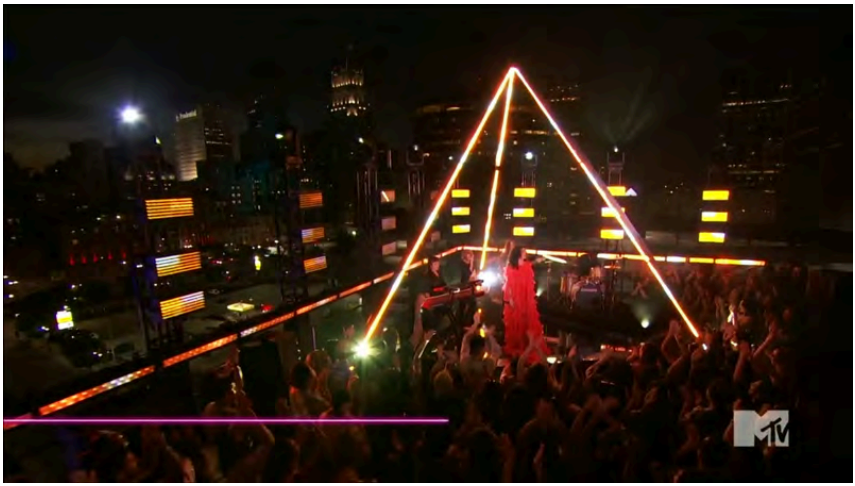
All of that, and the actual VMA's did not even begin yet.

## THE BLATANT SYMBOLISM OF THE VMAS

The entire VMAs were rife with obvious symbolism that strongly hinted at one thing: The occult elite controls everything.

**Most awards were preceded by an animation depicting a "hand from above" bestowing a gift to those under. It represents the elite handing out an award to the compliant slaves it controls.**

As you'll soon see, nearly every artist at the VMAs performed under a pyramidal structure that gave the entire show a strange, dystopian vibe. The message: The elite owns these slaves. Even up-and-coming artists performed under pyramids.




**Conan Grey, a male singer (who was dressed in women's clothes) performs under a pyramid. The message: The elite is "incubating" this artist for the future.**

The VMAs also managed to convey the fact that being under the elite's pyramid comes at a cost.

## LIL NAS X'S HUMILIATION

The first award that was given at the VMAs was followed by a strange scene that might be a classic case of "humiliation ritual". When Jack Harlow and Lil Nas X won the "Best Collaboration" award, Lil Nas did not want to get up.

**Then, Jack Harlow forced Lil Nas to stand up. The rapper was clearly embarrassed as he attempted to hide his privates using his purse.**

Once on stage to accept the award, Lil Nas said:

> "Wow, I'm up here like half-naked."

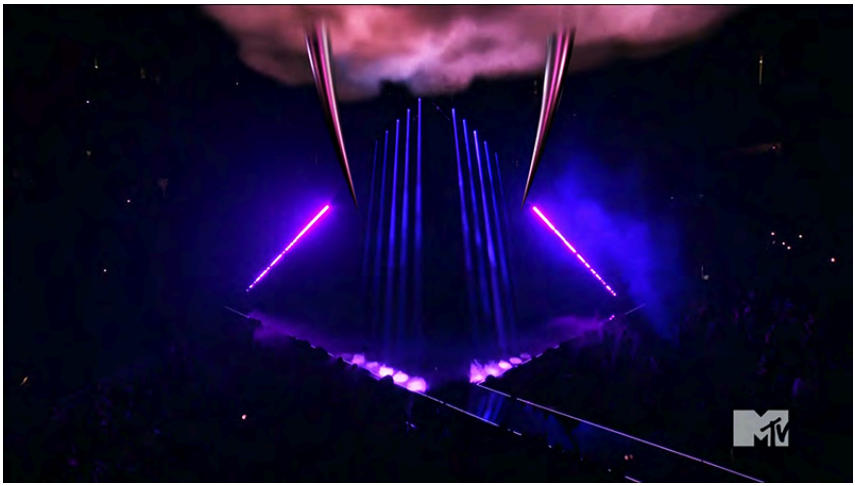
**Lil Nas X was still clearly embarrassed as he tried to hide from the viewers. This image basically says: Yes, he got an award, but at what cost?**

This is what probably happened: Lil Nas was forced to wear

this outfit and “they” knew very well that he had to go on stage while wearing it. In numerous previous articles, I stated that Lil Nas was a male Sex Kitten slave of the industry. This forced humiliation was part of the price to pay to be an industry slave.

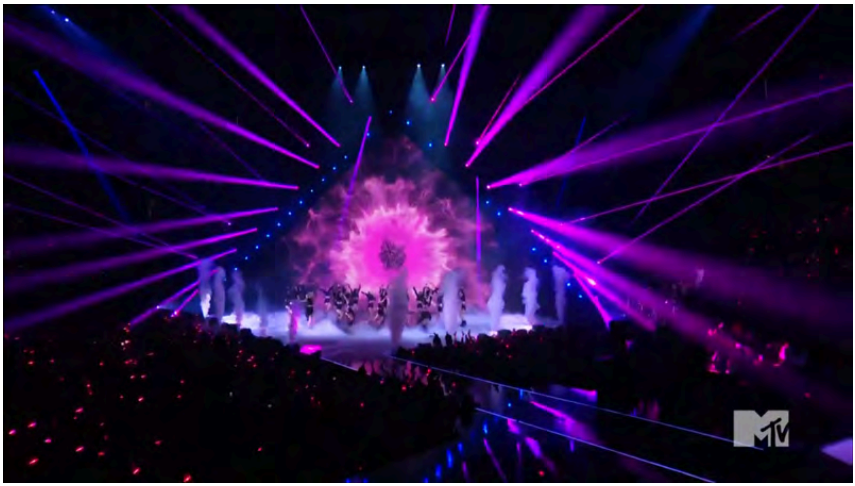
## BLACKPINK

As explained in past articles on this site, K-Pop is 100% part of the occult elite’s agenda. And BLACKPINK was been “chosen” to make it big across the world. The group’s performance at the VMA’s could not have been more obvious.




**The performance began with fangs descending from a cloud, in front of a lit pyramidal structure: Satanic occult elite.**

Then things get even more obvious.




**BLACKPINK performs in front of a giant eye inside a triangle which happens to be the favorite symbol of the occult elite.**

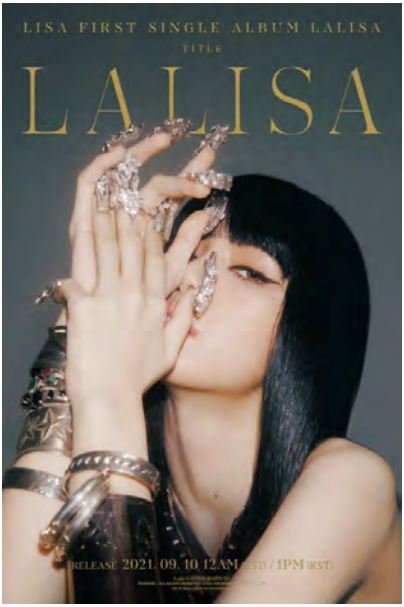
Yes, I'm talking about this symbol.

**The all-seeing eye inside a triangle.**

To confirm the fact that BLACKPINK was chosen by the elite,

Lisa, a member of the group, went on to win the Best K-POP Video award for her song *Lalisa*.

Here's the cover art of the album.




**It's basically a massive one-eye sign.**

**You comply with the elite, you get shiny things. But at what cost?**

As you can see, the elite fully infiltrated K-Pop. And it is doing the same with Latin music.

## LATIN MUSIC INFILTRATED

The 2022 VMAs featured several Latin artists and all of them managed to display complete submission to the occult elite.

**J Balvin and Ryan Castro performed the song *Nivel Del Perreo* next to weird CGI of a girl shaking her butt. Yup, there were lots of butts at the VMAs. More importantly, they performed in front of another version of the eye-in-triangle symbol.**

Some might say:

> "Triangles do not necessarily mean Illuminati bro."

I know. But here's an actual lyric that was rapped by Ryan Castro during this very performance.

> "Yo te como el triangulito como Illuminati" (I eat your triangle like Illuminati)

While this line barely makes any sense, it was said in this specific context for a purpose. It confirmed that these

triangles you are seeing throughout the show symbolize the elite.

Anitta's performance confirms this fact.

**Anitta's performance began with her sitting in front of yet another eye inside a triangle.**

At one point, Anitta says:

> "Did you think I wasn't gonna shake my ass tonight?"

As said above, the VMA's were strongly focused on butts. As soon as Anitta talked about "shaking her ass", this symbolic thing happened.

**The "hidden hands" (seen earlier handing out awards) literally open the doors of the pyramid to Anitta.**

The message of this scene: Shake your ass (be an industry slave) and the occult elite will "open the doors" of the industry.

As explained in a recent article, the Brazilian singer Anitta has been hard at work doing the occult elite's bidding.

**Left: Anitta makes a blatant one-eye sign in a picture that was used in a New York Times article promoting her. Right: The cover of her album *Version of Me* revolves around the concept of MKULTRA alter-personas.**

To confirm that she's a "chosen one" Anitta won the award of "Best Latin Video".

**Throughout the show, Anitta wore a red dress that strategically exposed her left breast.**

As explained in my very first article about the VMAs, red is the color of sacrifice and initiation. Furthermore, initiation rituals in Freemasonry require their candidates to walk around with their left breast exposed.

**A Masonic initiate with his left breast exposed.**

Bad Bunny is another Latin artist who was awarded at the VMAs. As seen in previous articles on this site, everything he does is in full compliance with the elite's agenda.

**Bad Bunny constantly wears dresses in photoshoots because he has to push the all-important gender-blurring and demasculinization agenda.**

Bad Bunny won the Artist of the Year award, which is pretty big. However, he had to do something first.

**During his performance, Bad Bunny kissed one of his male dancers.**

Bad Bunny is not gay. He has a girlfriend and everything. During an interview with the LA Times, he stated:

> "At the end of the day, I don't know if in 20 years I will like a man. One never knows in life. But at the moment I am heterosexual and I like women."

So why did he kiss a man? Because he had to. It's about using sexuality for submission, compliance, and humiliation. He had to comply with the agenda and expose young viewers to this stuff.

**Sure, he won a trophy. But at what cost?**

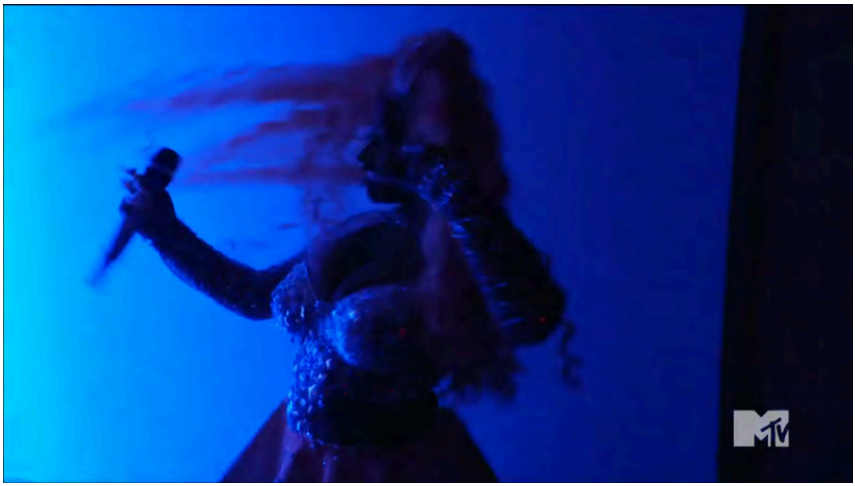
## NICKI MINAJ EXTRAVAGENZA

Nicki Minaj was all over the place. She was a host, she won the Video Vanguard Award and she performed for like 13 minutes. And, once again, the thing was rife with symbolism regarding her status as an industry slave.

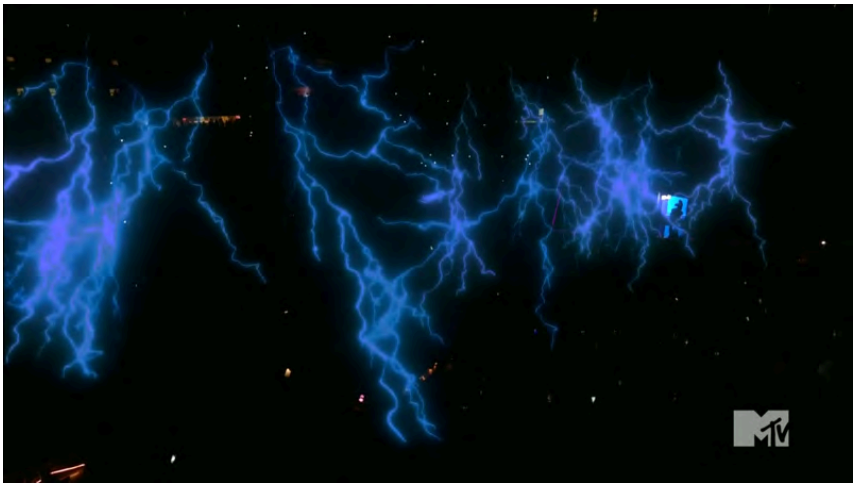
**Minaj's entire performance revolved around the concept of her being a Barbie doll aka an MK slave.**

In Monarch mind control, MK slaves are submitted to trauma such as electroshock therapy to cause dissociation which facilitates the creation of new programmable alter-persona. This is exactly what happens to Nicki during her performance.

Her set begins with her rapping in a rather natural, normal way, with some introspective lyrics. She's her natural self. Then, she starts spazzing out.



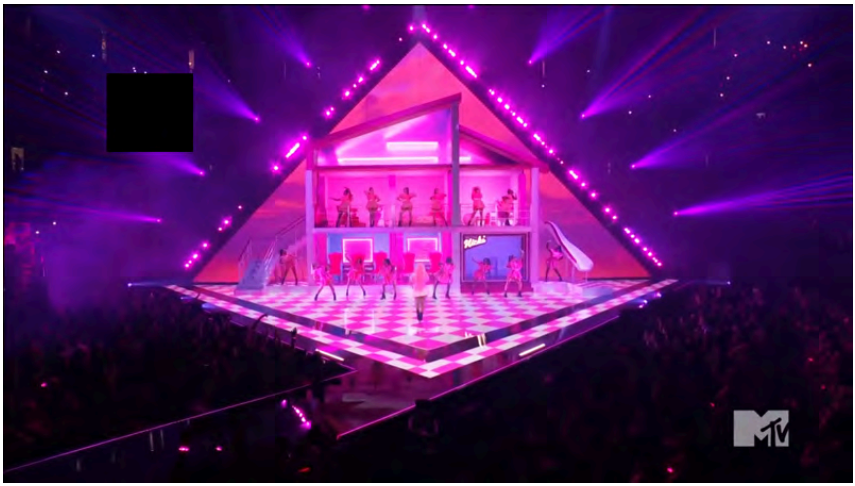

**Lights flash and Nicki flails around as if she was being electroshocked.**



**Lightning bolts further conveyed the concept of Nicki being electroshocked.**

After the shocks, her voice and demeanor change. Her alter-persona is now on stage.

**While performing the song *Monster*, Nicki tortures a woman for no particular reason. MK slaves are sometimes used to torture and kill other slaves.**



**Like other artists at the VMAs, Nicki performed at the bottom of a pyramid. Also, notice the Masonic checkerboard pattern floor.**

**A clock containing the symbolism of the Blue Lodge Freemasonry. See any similarities with the screenshot above?**

After the performance, fans of Nicki Minaj (called Barbs) paid tribute to her. It was ridiculous. One woman said:

> "Queen! You taught me to always put myself first and be completely unapologetic about it."

Huh, qUeEn … that just doesn't sound right. Isn't ALWAYS putting yourself first the literal definition of being selfish? It's also the main tenet of the Church of Satan … but that's none of my business.

Then, a guy says (while nearly crying):

> "You've always been my inspiration for strength and confidence. You're literally the reason that I'm alive".

Really? Nicki Minaj is the reason you're alive? How? What exactly did she do? Was it when she supported her brother who was sentenced 25 to life for child rape? Or when she supported Drake, the child groomer? Or when she supported her husband who was arrested for failing to register as a sex offender? Or the fact that she named one of her alter-egos after child rapist Roman Polanski?

Then, another Barb says:

> "Her music is everything. We owe her everything. She is everything, OK?"

Wow.

**After being described by her fans as the sweetest person on Earth, Nicki begins her acceptance speech by yelling at her assistant in the crowd because he didn't give her her phone. Seriously, you can't make this up.**

The VMAs contained a bunch of other strange, hypocritical moments.

### WINNING … AND WHINING

At one point, Bebe Rexha comes out to present the "Video for Good" award. She says:

> "The nominees for Video for Good push us to be better, to be ourselves, and to be nicer to each other."

**Then, Lizzo wins and she comes up looking like this.**

Lizzo is supposedly "pushing us to be better". Here's the first word of her acceptance speech.

> "B**********tch!"

So inspirational. She really is making us better.

Then, she ranted about "laws that are oppressing us". Of course, she wasn't talking about actual laws that are oppressing us but about abortions (because the elite is obsessed with killing babies). Then, Lizzo addressed comedian Aries Spears who dared to make jokes about her.

Indeed, Spears said that he couldn't get past the fact that Lizzo "looks like the sh*t emoji" and that she was "built like a plate of mashed potatoes". Lizzo said:

> "And now for the b*tches that had something to say about me in the press. (...) B*tch I'm winning ho!".

Instead of ignoring the jokes and, maybe, saying something meaningful, she just used this platform to yell obscenities on

the mic. It's exactly like the Nicki Minaj situation described above.

Here's a little message for Lizzo: You're only winning because they want y

Then, the hypocrisy mixed with virtue signaling continued.

**Later in the show, Billy Eichner came out and he was very angry.**

Billy was there to promote the movies *Bros*. He said:

> "*Bros* is making history as the first gay romcom ever made by a major studio and the first where every role is played by an openly LGBTQ actor".

Hold on, Billy. If EVERY role is played by LGBTQ actors, isn't that the exact opposite of being "inclusive"?

Then, Billy actually guilts people into watching the movie.

> "I need all of you in theaters because we need to show all the homophobes like Clarence Thomas and all the homophobes on the Supreme Court that we want gay love stories".

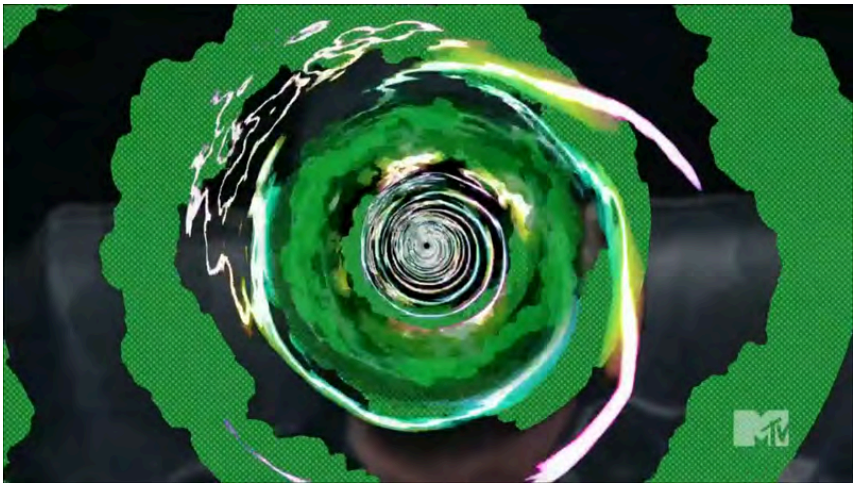
Wow. I didn't realize that the "homophobes of the Supreme Court" banned gay love stories. Then, he went on calling

people in the audience “sinners” in a playful way. Sodom and Gomorrah.

## EMINEM AND SNOOP IN THE METAVERSE

A few months ago, I analyzed Mark Zuckerberg’s pathetic attempt at making the Metaverse cool to young people with a creepy and disturbing ad. Well, they’re at it again. This time, they’ve recruited Eminem and Snoop Dogg to promote this dystopian virtual reality world that’s controlled by tech giants.

**The performance begins with Snoop smoking a gigantic joint and Eminem saying that it’s getting him high.**



**Then, the marijuana smoke transports them to the Metaverse.**

Yes, they're equating being in the Metaverse with being high. That's how low they're willing to go to sell the Metaverse to young people.

**Fake, Metaverse versions of Snoop and Eminem perform in "trippy" places such as this place populated with horned beings.**

Snoop and Eminem probably got paid a lot of money to promote the Metaverse. I hope it was worth it because it was definitely a low point in their careers.

## IN CONCLUSION

The 2022 VMA show was a non-stop barrage of toxic messages and occult symbolism that were directly sponsored by the global elite. This sad spectacle was blatant proof of how popular culture is now used to not only indoctrinate the masses but to actually confuse and demoralize them.

For years, I've been highlighting the gender-blurring agenda that's permeating societies across the world. The VMAs is a perfect reflection of the absurdity of this agenda. Every single year, the VMAs push this agenda a little further, knowing very well that those who dare mention anything about it get shut down as "transphobic". Now, it has come to the point that most men at the VMAs are overtly feminine.

What will it take for people to realize that none of this is organic? That it is all part of a sick agenda? Maybe if all of the artists performed under a literal Illuminati pyramid? Maybe that would make things obvious. Hold on, that's exactly what happened.

Nobody in mass media dared addressing any of this. Because they were too focused on the butts.

**The 2022 VMAs, summed up in one picture.**

## THE 2023 GRAMMYS, HOST OF THE SAM SMITH SATANIC RITUAL

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Grammy trophies are said to be the “music industry’s highest honor” and the Grammy Awards are said to be “music’s biggest night”. With that being said, the 2023 Grammys centered around an outright Satanic ritual. What does this say about the music industry as a whole?

If it sounds like I’m engaging in “satanic panic” (as the media loves to say), rest assured that I am not panicking at all. That is simply the most factual and objective way of describing what happened during the 2023 Grammy Awards.

As explained in previous articles, modern award ceremonies are highly choreographed affairs where a limited number of actors are used to carry out a specific narrative. This year, the “star” of the show was definitely Sam Smith. Throughout the show, Sam Smith carried out a ritualistic drama that encompasses the occult elite’s favorite obsessions: The gender-blurring agenda mixed with outright satanism. Then, other actors such as Beyonce, Jay-Z, Harry Styles, and Lizzo played their part in the overarching narrative. Here’s a look at the 2023 Grammys.

**Promotion for Sam Smith's tour features a blatant one-eye sign. The message: He's controlled by the occult elite.**

The ritual drama surrounding Sam Smith was timed rather precisely. About ten days prior, the release of his video *I'm Not Here to Make Friends* caused controversy due to its highly sexual content featuring transgender dancers. Then a slew of mass media articles defended Smith, calling his critics homophobic, transphobic, and even fatphobic (because he took on weight).

With this perfectly timed media attention, the stage was set for Smith's Grammy ritual which started before the show even started.

**Before the show, Smith looked as if he was the "master of ceremonies", complete with a scepter and a top hat. Everyone was aggressively dressed in ritualistic red.**

In my article about the 2009 MTV Awards, I explained that red was the color of sacrifice in occult rituals and this color code was used all over the music industry. Nothing has changed. In fact, it is only more blatant. Smith's overwhelmingly red attire indicated that he was a "chosen one" to partake in one of the occult elite's mega-rituals.

At the ceremony, Smith and Kim Petras quickly won an award for the song *Unholy*.

**Kim Petras wears a red wedding gown, complete with a veil. Ritualistically married to the industry.**

While accepting the award, Petras announced being the first transgender woman to win a Grammy. This had to happen. The gender-blurring agenda needs to move forward in mass media.

Strange fact: Petras also mentioned a friend named Sophie who died two years ago. She's referring to Sophie Xeon, a transgender artist who died in strange circumstances (slipped and fell from a balcony) two years ago. Considering the occult context and the red garments (symbolic of blood sacrifice in occult circles), this mention of a dead friend was bizarre. Remember when Kanye said that people close to celebrities die as a sacrifice to allow them to reach a higher level in the industry? It might not be the case in this particular situation, but the overall "energy" remains.

Later, the Sam Smith / Kim Petras ritual was taken to another level.

**Later, Madonna came on stage (with her brand new and slightly horrifying face) to present Sam Smith and Kim Petras' performance.**

As stated in previous articles, Madonna is the Grand Priestess of the music industry. The fact that she presented Sam Smith's *Unholy* performance was an indication that some occult elite garbage was about to go down. And it did.

**The performance began with Sam Smith and his transgender minions forming a "magic circle" on stage.**

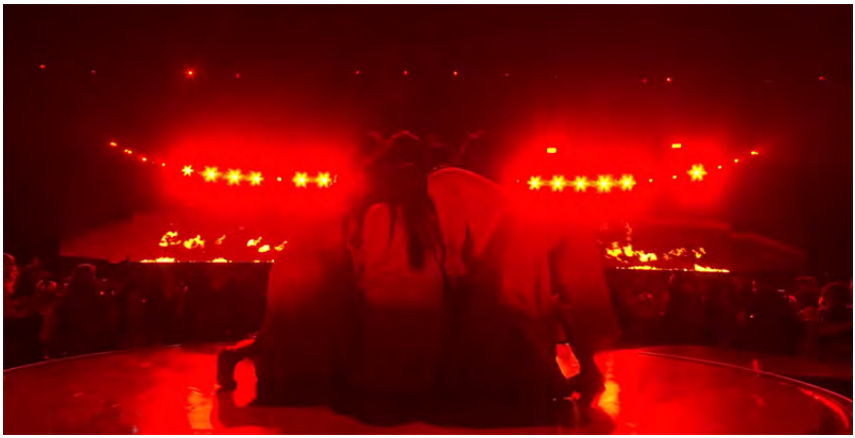
**Then, Smith makes a 666 hand sign.**

As a fire burns in the background (it's hell), Smith puts on a top hat with devil horns. This is officially a tribute to Satan on national television.

**Meanwhile, Kim Petras is inside a cage during the entire performance while singing about "wanting a Balenciaga daddy".**

Despite being celebrated as the first transgender woman to win a Grammy, the cage is a strong reminder of Petras' actual status in the industry: A slave used to push a narrative.

Sam Smith is not in a better situation.



**At the end of the performance, Smith is "consumed" by his circle of minions. The message: Selling your soul ends in self-destruction.**

**Immediately after this satanic performance (I mean IMMEDIATELY after), we're told that the show was brought to you by Pfizer. The timing of this thing was rather mind-blowing.**

As you can see, Sam Smith, Kim Petras, and the song Unholy were the stars of the show. There were other stars, and they've all played their parts in pushing agendas.

## THE FANS

**None of these "fans" gave a crap about music.**

One particularly cringy segment of the Grammys was "The Fans", where some regular people debated on who should win the award for best album of the year. While one would expect these people to say things like "this artist has a great

voice" or "I loved the chord progression on this song", none of their arguments were about the music. It was all about how many "agenda boxes" these artists checked.

For instance, the fan who advocated for Bad Bunny said:

> "He dresses up in drag, he kisses his backup dancers of any gender and dismantles machismo. As a queer latino woman, this is so important to me because he's starting conversations and normalizing inclusivity".

**As she's talking, we see pictures of Bad Bunny wearing dresses, as if it was the most glorious thing that happened in the history of music.**

Then, another woman says that Harry Styles also does this.

**Styles definitely continued his trend of wearing feminine clothing (which appears to be custom-made to humiliate him) at the Grammys.**

Then, Lizzo's fan talked about "body image" (Lizzo is fat) and Brandi Carlile's fan talked about her being LGBTQ+. In short, this segment perfectly reflected the sad state of today's music industry. It is not about talent or innovation, it is about what agenda boxes they check.

## THE ROYAL COUPLE

The two other major actors at the Grammys were Beyonce and Jay-Z. And, as expected, they were treated as the industry's royal couple. Every single time Beyonce was mentioned, people lost their minds and came close to losing consciousness. They simply could not believe they were in the presence of this goddess.

**Shortly prior to the Grammys, Beyonce gave a private performance in Dubai where she was given the full "goddess" treatment, complete with sun rays around her head.**

**Appropriately enough, at the 2023 Grammys, Beyonce broke the record for the most Grammy wins of all time. It had to happen.**

After basking in Beyonce's infinite glory, the Grammys ended in a symbolic matter with the song *GOD DID* which prominently features Jay-Z.

The song begins with DJ Khaled saying that nobody believed in them, but God did. Considering the satanic ritual we've just witnessed, the concept of this song is a nice change of

pace. While the verses of Rick Ross and Lil Wayne somewhat followed that concept, things change drastically in Jay-Z's verse which closes up the entire show.

**Jay-Z and his acolytes sit on a large table that's overflowing with food and bottles which represents them being blessed. It is also reminiscent of the Last Supper, with Jay-Z sitting in the middle.**

The lyrics of Jay-Z's verse perfectly fit the general theme of the Grammys. Indeed, throughout his verse, Jay-Z does not say "God did", he says "Hov did". And that's highly symbolic.

Hov is Jay-Z's nickname, which is short for Jayhova. And Jayhova is a reference to Jehovah which is the proper name of God in the Old Testament. In other words, Jay-Z is saying that he is God himself – a core concept of Luciferian beliefs.

Therefore, in his verse, God did not accomplish anything, he did. Because he's a god. During his lengthy verse, Jay-Z says:

> These ain't songs, these is hymns 'cause I'm Him
> It's the Psalm 151, this the New Testament
> The Book of Hov
> Jesus turned water to wine, for Hov, it just took a stove

In these lines, Jay-Z says "I'm Him", which is a word used to describe God. He talks about creating Psalm 151 (there are actually 150 Psalms in the Bible) and writing the Book of Hov.

Finally, he raps about transforming water to crack using a stove, the same way Jesus turned water to wine.

In short, in a song that's supposed to be about praising God, Jay-Z completely flips its meaning to give it a deeply Luciferian meaning where he becomes God through his own means. It was an appropriate ending to this Satanic celebration called the Grammys.

## IN CONCLUSION

Throughout the years, I've constantly highlighted two of the occult elite's favorite agendas: Gender-blurring and normalizing satanism. But lots of people do not see (or think I'm imagining things). Well, on "music's biggest night", we've witnessed a bunch of men dressed as women wearing devil horns and carrying out an all-out satanic ritual as fire burns all around. How can they make this more blatant?

None of this is new, nor a fluke, or a coincidence. Year after year, the themes and the symbols are stubbornly recurrent and are becoming increasingly obvious for all to see. There's always been a satanic element in the music industry but things are clearly being taken to another level.

Of course, none of this is organic. The events of the Grammys were all scripted to create a specific narrative. The song *Unholy* HAD to feature a transgender singer. The song HAD to win a Grammy and the performance HAD to be a satanic ritual. That performance HAD to create some controversy which HAD to be dismissed by mass media as the ramblings of crazy people.

In short, the 2023 Grammys perfectly reflected the sad state of the music industry as it is being eaten away by the occult elite's incurable disease.

## THE MEANING OF MELANIE MARTINEZ'S BIZARRE NEW ALTER-PERSONA

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Melanie Martinez is one of those artists that is constantly praised for her creativity and inventiveness. That said, when one analyzes her works, we end up finding the same exact messages and symbols found throughout the music industry. As such, despite being "different", Martinez ultimately fits the industry's many agendas. That's the price to pay for a lucrative contract with Atlantic Records.

In my 2019 article The Sinister Messages of "K-12" by Melanie Martinez, I described the disturbing themes surrounding her act: The sexualization of children, Monarch mind control, satanism disguised as feminism, and, of course, the omnipresence of the one-eye sign.

**One-eye sign = Owned by the industry.**

While Martinez has been enjoying massive support from her fans and the industry, she's also been facing controversy. In 2017, a female friend accused Martinez of rape during a sleepover. While she was never formally accused, the stink surrounding this story keeps following her.

Also, there's Martinez's creepy alter persona named Cry Baby.

**Suggestively sucking on a pacifier while in her underwear: The Cry Baby probably pleases pedos.**

Throughout her career, Martinez has been accused of sexualizing babies and children through weird photoshoots and music videos. In fact, the comments on several of her earlier YouTube videos are turned off because people kept pointing out how they disturbingly mixed kiddie stuff with overt sexuality.

In short, Melanie Martinez would probably benefit from a fresh start. And to reinvent herself. And that's exactly what happened. Like, big time. She's been reinvented so hard that she's not even human anymore.

**Melanie Martinez's new alter-persona for the album *Portals*.**

Sadly for Martinez, this new creation did not help her remain clear of controversy. As soon as she released some pictures of her new albums, she was immediately accused of copying Björk.

**Left: The cover of Melanie Martinez's album *Portals*. Right: The cover of Björk's album *Fossora*.**

So what is Martinez's new persona supposed to be? My first instinct was to call this four-eyed, slightly horrifying creature

“Fungus Demon”. However, on closer look, it’s actually a four-eyed, slightly horrifying nymph.

> Nymph, in Greek mythology, any of a large class of inferior female divinities. The nymphs were usually associated with fertile, growing things, such as trees, or with water.
> – Britannica, “Nymph”

The *Portals* album revolves around the concept of Melanie Martinez dying and being reborn as a nymph – a female spiritual being associated with nature. Or a disgusting Fungus Demon. Whatever term you prefer.

However, the symbolism surrounding the album alludes to a darker concept behind Martinez’s transformation: Monarch mind control.

### *PORTALS* … TO MONARCH PROGRAMMING

An important theme of *Portals* is the infinite cycle between life and death. The first track of the album, appropriately called *DEATH,* begins with these words:

> Death is life is death is life is death is life is –

The last track of the album, titled *WOMB*, describes the process of (re)birth. It ends with the words:

> Life is death is life is death is life is –

By describing life and death as an infinite cycle, we are reminded of the ancient concept of reincarnation.

> Reincarnation is the religious or philosophical belief that the soul or spirit, after biological death, begins a new life in a new body that may be human, animal or spiritual depending on the moral quality of the previous life’s actions.

With that being said, when one considers the visual cues surrounding this project, this cycle becomes a metaphor for

the death and birth of new alter-personas as a result of Monarch programming.

**In Monarch Programming symbolism, butterfly wings represent a "programmed" MK slave.**

Prior to the release of *Portals*, Martinez cleared her Instagram account and posted pictures and videos documenting the "birth" of her new alter-persona. The symbolism is rather blatant.

**The first picture posted on Martinez's accounts confirms the death of Cry Baby – the old alter-persona.**

**A butterfly on a tombstone: Death and rebirth through Monarch programming.**

**In another post, we see a black butterfly flying around the egg in which this new alter is developing: Monarch Programming.**

**The nymph emerges from the body of Martinez with butterfly wings: A great way of depicting an alter-persona created from Monarch programming.**

In the first single from *Portals*, Martinez announces that she's "back from the dead" … in a symbolic video that makes it clear that this is not about literal death.

### *DEATH*

The video of *DEATH* was described as being morbid and all-around creepy. When one understands the underlying MKULTRA narrative behind it, things become creepier.

**The video begins with some furry animals burying Cry Baby – Melanie Martinez's old alter-persona.**

As you can see, there are a couple of white rabbits looking over the gravesite. As seen in previous articles, the symbol of the white rabbit is extremely important in mind control. In *Alice in Wonderland* (an important MK programming script), Alice is told to "follow the white rabbit" through the looking glass. In Monarch programming, MK slaves are also told to follow the white rabbit (the handler) through the looking glass (dissociation).

In Martinez's previous project *K-12*, white rabbits were oddly reminiscent of MK handlers.

**In this scene from Martinez's movie *K-12*, she is tied up in an electroshock-type device under the watchful eyes of white rabbits.**

In short, the rabbits in *DEATH* can represent MK handlers who are overseeing the creation of Melanie Martinez's new alter persona.

**In the grave, Martinez's dead body starts singing. The thing on her chest is a cocoon inside which the nymph alter is developing.**

**Above the grave, the white rabbits “summon” the new alter in a ritualistic matter.**

Meanwhile, the lyrics of the song say:

> Doing all your witchcraft to pull me in
> Burning all your sage to connect our line

**The nymph alter-persona emerges from the cocoon.**

**As the nymph rises, she's held back by her umbilical cord.**

When that umbilical cord is broken, the nymph is freed and completely independent from the dead body. Similarly, new MK alter-personas are completely independent of the core persona of the slave.

**The nymph and the furry animals dance around inside the skeleton of some dead person … which is rather creepy.**

**The new persona stands over the old one. Judging by the number of swords, they really want Cry Baby to be dead. However, she's still singing, which reminds us that this is not about physical death – it is about alter-personas.**

The scene above appears to be inspired by the 10 of Swords tarot card.

**The card represents destruction but also rebirth as symbolized by the golden sky beyond the dark clouds.**

## IN CONCLUSION

*DEATH* exploits a theme that is often found in modern pop: The death of a persona and the birth of a new one. While there is a spiritual and mystical dimension to Melanie Martinez's exploration of death and rebirth, the symbolism surrounding the project also points to a process that is much less organic: Monarch mind control.

While this interpretation might seem far-fetched to some, it is actually in perfect continuation with the symbolism in Martinez's previous works. Her previous alter – Cry Baby – was a sexualized child that lived in situations that symbolically represented the status of an MK slave such as a doll house or a school (that's actually a programming site).

In *Portals*, the MK narrative remains, but in a context that is much more dissociative.

In short, despite the creativity of Martinez's project, the underlying themes are quite common in pop music. They're a reflection of the occult elite's culture of death and its celebration of Monarch mind control.

And that is the story of why the most "trending" artist of the moment is a Fungus Demon.

# THE INTENSE SYMBOLISM IN BEYONCÉ'S RENAISSANCE WORLD TOUR

In case you didn't know, Beyoncé is a big, massive, gigantic star. So, when the time came for her to embark on a new world tour, you better believe that the money was spent to create a big, massive, gigantic show. And considering the fact that we're talking about Beyoncé, you better believe that the entire thing was replete with big, massive, gigantic symbolism.

I'm pretty sure that long-time readers of this site are not surprised at all. After all, my first article about Bey was over fourteen years ago and, since then, she constantly put out material that's highly symbolic. There's a reason for that.

Beyoncé enjoys a special status in the music industry: She's the "Queen Bey". She was given a royalty status that's constantly reflected in everything she does.

While her entire persona is surrounded by a goddess-like aura, her status also means that she's the ultimate prototype to carry all of the occult elite's messages and symbolism. In many ways, she is the figurehead of the global pop music industry.

Ironically enough, when one decodes the symbolism surrounding her, Beyoncé is portrayed as the exact opposite of royalty: She's a robotic slave who does as she's told by those who programmed her.

If this last sentence makes absolutely no sense to you, keep

reading. Because the imagery in her Renaissance World Tour could not be clearer. Divided into six acts, the show is driven by an overarching narrative about Beyoncé's "rebirth" as an android which culminates in an unsettling bit about mind control.

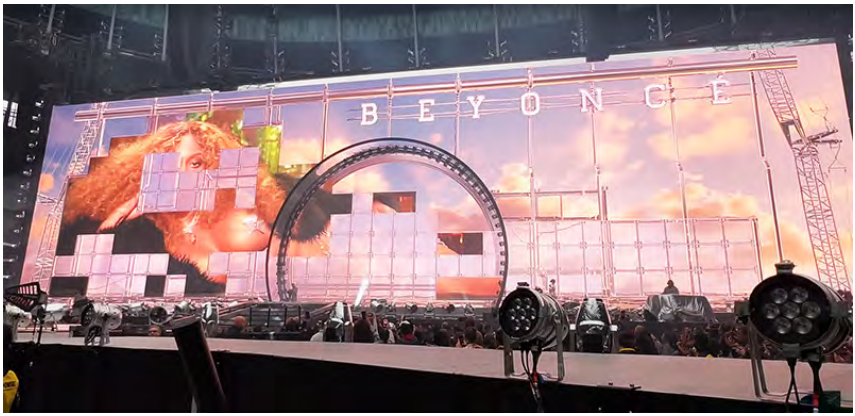
Let's look into it.

### *RENAISSANCE*

Before the show even begins, the crowd is treated to LGBT Pride flags because, well, it's just obligatory. And, throughout the show, the audience will be seeing male dancers dressed as women inserted here and there because that is now obligatory as well. There are even trans/drag dancers during the song *Run The World (Girls),* which is rather contradictory.

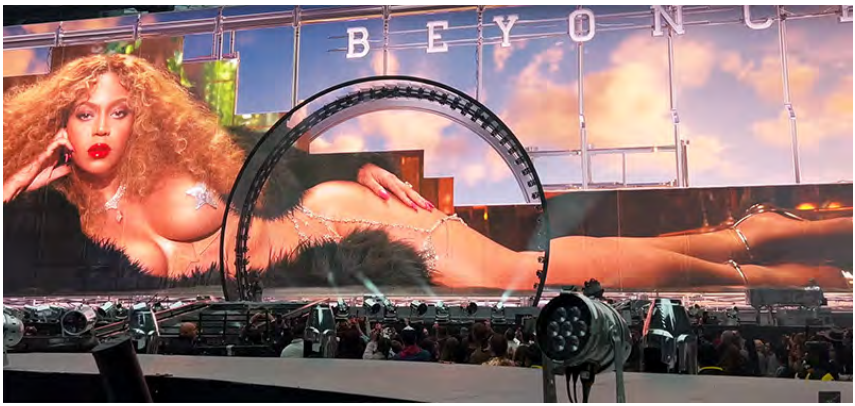
As stated above, Beyoncé was built to promote agendas. And the rest of the show explains how she was built. In a symbolic way, of course.

Right from the start, the show begins with some interesting symbolism.




**The show begins with a picture of Beyoncé that is gradually revealed one square at a time. For a few minutes, the fans are made to look at a subtle yet very present one-eye sign.**

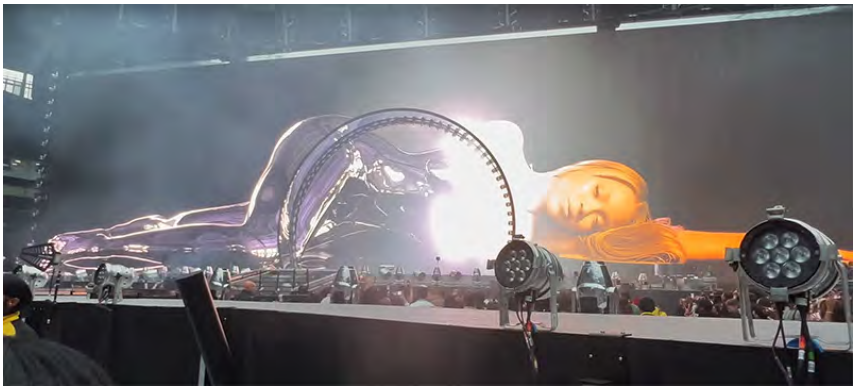
At this point, we already know that this will be elite-approved "entertainment".




**The full picture reveals a Beyoncé that is not wearing a lot of clothes.**

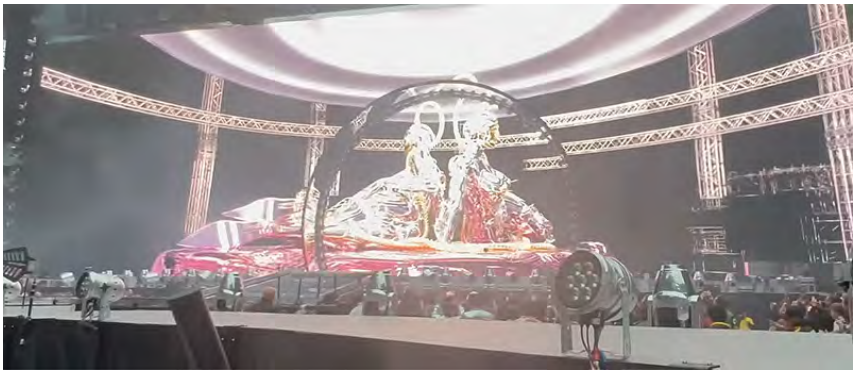
As you can see, there's a lot of skin and flesh in the picture above. This is "human" Beyoncé. And, during the first part of the show, human Bey performs some of her slower and gospel-inspired R&B songs.

However, at the first intermission, a metamorphosis occurs.



**During the first intermission, we see human Beyoncé turn into a shiny robotic thing.**

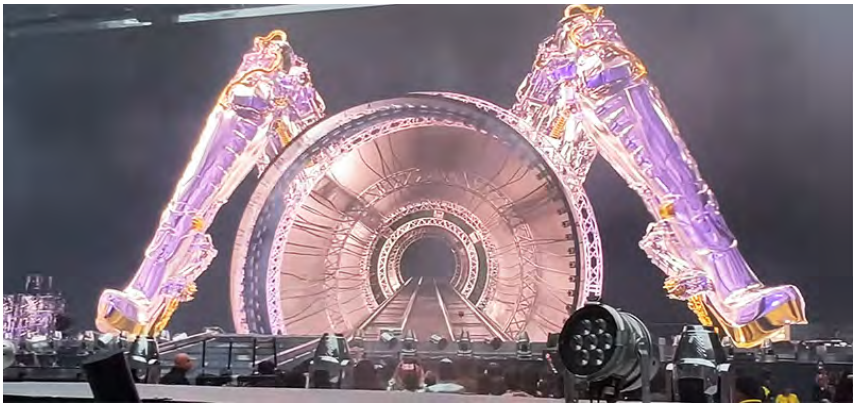
This is where human Beyoncé turns into an artificial creation. As seen in previous articles, the elite loves to portray its industry slaves as androids who've been programmed through Monarch mind control. If you think I'm going too far, keep reading. Because the words "MIND CONTROL" will literally appear on that screen later during the show.



**Two robotic Beyoncés lay opposite each other – a way of representing the split personality of MK slaves.**

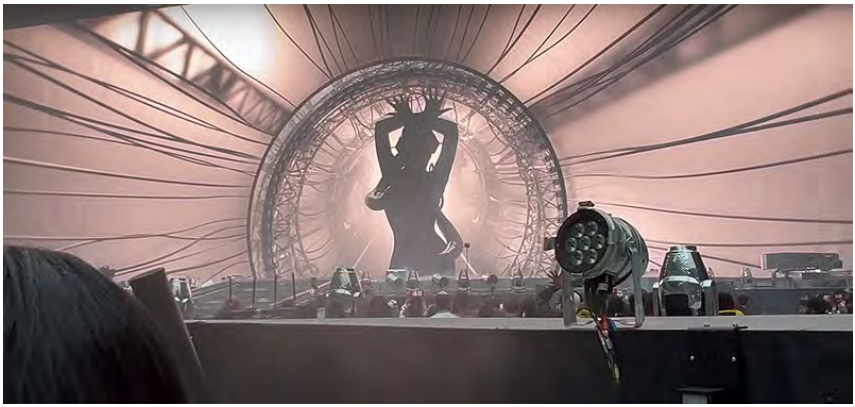
**On several occasions during the show, we see this strange image: A winged Beyoncé riding a missile. The war agenda is here. In fact, there's an entire segment of the show that revolves around war.**

Then, we're taken somewhere … else.



**The legs of the Beyoncé-bot are spread and there's a tunnel right there.**

Yup, the viewers of the show are taken into Beyoncé's vagina. And, apparently, it goes very deep.

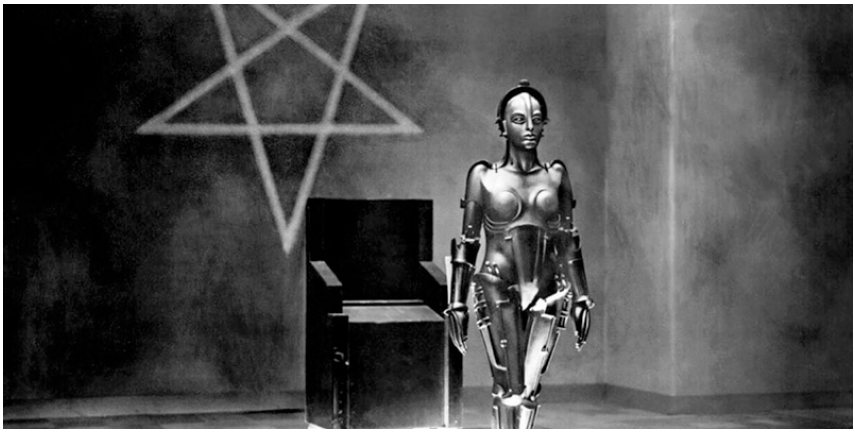


**At the end of the tunnel, Beyoncé-bot appears (inside herself?) and mimics horns on her head. Gotta show us who programmed her.**

Then Beyoncé re-appears to the crowd in a brand new outfit.

**Beyoncé stands under a sun/star while wearing a shiny android outfit.**

This is a direct reference to the character of Maria in the 1929 movie *Metropolis*.



**The android in *Metropolis* stands under an inverted pentagram.**

As explained in previous articles on this site, the movie *Metropolis* is extremely important to the occult elite – especially in the entertainment business. Throughout the years, numerous female artists have referenced Maria in their acts, including Beyoncé herself on several occasions.

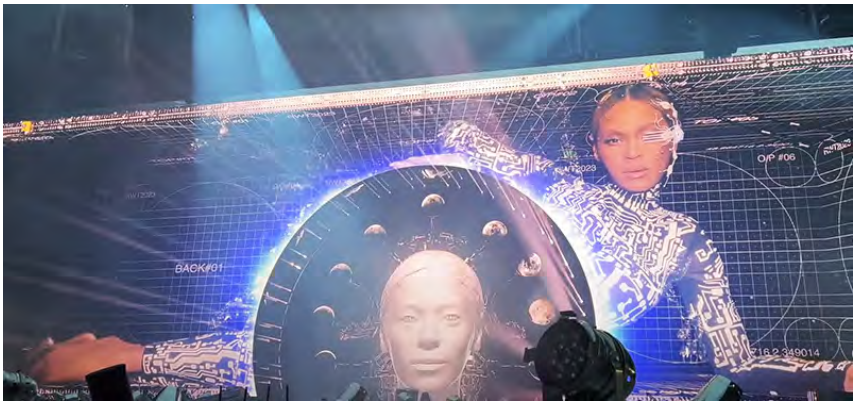
**Beyoncé, like 13 years ago.**

There is a reason why this character from an obscure German movie keeps popping up in popular culture: Her story is highly relevant today.

In *Metropolis*, Maria is a charismatic leader who is loved and trusted by the working class. However, a scientist from the elite kidnaps her and creates an android that takes her likeness. The robot is then sent to the workers where she is used to corrupt their morals and push them to work against their own interests. The movie culminates with robot Maria performing an erotic dance where she embodies Babylon, the Great Harlot of the Apocalypse.

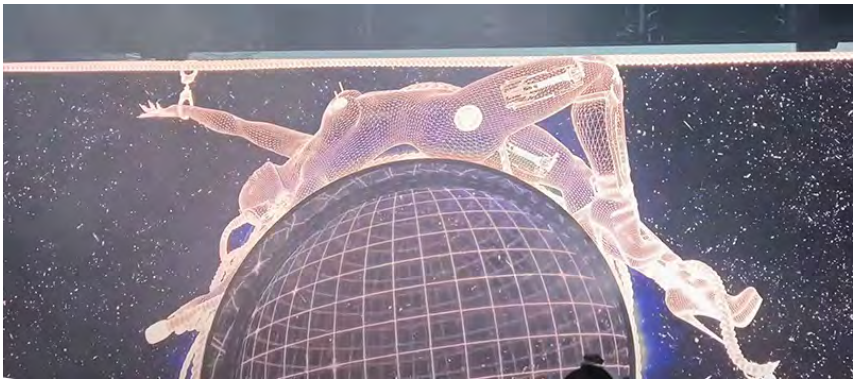
In short, Maria is the perfect figure to represent the role of pop stars in today's popular culture.

**Throughout the show, there are multiple video segments showing Beyoncé submerged in water (like an unborn baby) while attached to all kinds of tubes and devices. She is being created and programmed by her handlers.**




**This sums up the entire show.**

There's a lot of symbolism happening in the image above. Beyoncé's entire body is made of circuits which confirms that there's no more human Beyoncé left. More importantly, she has one eye hidden by an electrical thingy – a perfect way of representing her status as an industry slave. At the center of the screen, a rendered version of Beyoncé's face is surrounded by the phases of the moon – a way of indicating that there was some witchcraft involved in the creation of this robot. Exactly like in *Metropolis*.



**This image is also quite eloquent. Beyoncé is literally shackled while she holds a mic in the other hand. What better way of representing a slave of the entertainment industry?**

Like Maria from *Metropolis*, Beyoncé-bot has some messages to communicate to her audience.

**Towards the end of the show, the viewers are subjected to a spinning hypnotic pattern as creepy sounds play in the background.**

Then, a message of the utmost irony is displayed to the viewers.

**The screen displays the quote "Whoever controls the media controls the mind" which is attributed to Jim Morrison.**

The presence of this quote in this show is quite ironic. Beyoncé is a product that is literally owned by "whoever controls the media". Every aspect of her career is handled by the biggest names in said media. In other words, those

who control the media are telling the viewers that they're controlling their minds.

Then, things get even more blatant.

**In an unsettling segment, the words "MIND CONTROL" are displayed to the audience. Bonus: At the center of the word "CONTROL", there's a figure on all fours implying sexual submission (Beta kitten programming).**

After telling us that media controls the mind, Beyoncé re-emerges as … a media personality.

**During the song *America Has a Problem*, Beyoncé plays the role of a robotic newscaster who happens to wear Baphomet-like horns.**

Like Maria in *Metropolis*, Beyoncé is used by the elite to communicate specific messages to the masses.

Then, the show ends in the most Beyoncé way possible.

**Beyoncé is lifted up in the air and hovers over the crowd as if she was some sort of divine figure.**

## IN CONCLUSION

The music industry loves to portray Beyoncé as the queen of

the music industry and no expense was spared to make the *Renaissance World Tour* an event … fit for a queen. However, when one analyzes the narrative behind the show, one thing becomes clear: Beyoncé is portrayed as the exact opposite of royalty. The show tells the story of a human singer who transforms into a robot slave through a combination of science and occultism – not unlike Monarch programming.

As the show progresses, things get increasingly blatant. In one image, she is literally shackled while holding a mic. Can they make this clearer that this is all about mind control? I guess they can. Because they literally flashed the words "MIND CONTROL" later in the show.

In short, the *Renaissance World Tour* told the story of Beyoncé's transformation from a soulful R&B singer to a tool of the elite that was reduced to slavery. And people cheered throughout the entire thing.

## "SWINE": DEMI LOVATO'S PRO-ABORTION VIDEO THAT IS EQUALLY DUMB AND EVIL

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On the first anniversary of the overturning of Roe vs Wade, Demi Lovato released a surprise music video titled *Swine*. And, after watching that video a couple of times, I have to admit: It worked. I am now pro-abortion. Because I think that the people involved in that video should have been aborted.

Bad jokes aside, watching this video and listening to its lyrics is a sad and unsettling experience. It's one of these things I believe will be studied in the future as an example of "cultural weapons" used to destroy a civilization from within. It is actually quite astonishing.

My opinion about this video doesn't even originate from my personal stance on abortion. Should abortions be outright banned? I honestly don't know. I believe it is a complex issue that should be debated rationally. In the context of the United States, allowing each State to decide using its democratic processes is probably the best way to go. And that's exactly what the overturning of Roe vs Wade accomplished.

With that being said, I am 100% adamant on a couple of points: Every single abortion is a sad and unfortunate event. Also, absolutely no abortion is "empowering" nor is it a cause for celebration. And don't get me started on late-term abortions where born-alive babies are literally left to die.

Clearly, Demi Lovato doesn't agree with any of this.

> I created 'SWINE' to amplify the voices of those who advocate for choice and bodily autonomy. I want this song to empower

> not only the birthing people of this country, but everyone who stands up for equality, to embrace their agency and fight for a world where every person's right to make decisions about their own body is honored.
> — Demi Lovato (@ddlovato) via Twitter

Yes, you've read correctly. Lovato used the words "birthing people" to refer to women. She literally used a term that is used to erase women from the public space in a post about "equality" and "empowerment". The hypocrisy on display in these sentences is astonishing. However, coming from Lovato, none of this is surprising.

## CONFUSED INDUSTRY SLAVE

**The cover of Demi Lovato's last album where she lies on a dirty mattress shaped like a cross while wearing a BDSM outfit. 100% Satanic.**

As explained in numerous previous articles, Demi Lovato is one of the most obvious slaves in the music industry. Throughout the years, she displayed numerous symptoms of

MK programming (breakdowns, “rehab”) while her “art” has been reduced to cringy agenda-pushing.

For instance, in 2021, Lovato announced to the world that she was “gender-neutral” and her pronouns were “they/them”. Media outlets were ecstatic. Her outright lying about her supposed lack of gender was indeed very brave.

Lovato also used her social media accounts to post insanities such as “gender reveal parties are transphobic“. To prove her point, she quoted none other than trans author ALOK who infamously claimed that “little girls can be kinky”.

After struggling with her own pronouns and supposed gender neutrality, Lovato just gave up and announced to the world that she was a woman again.

## Demi Lovato reveals why she ditched 'they/them' pronouns: 'It was exhausting'

**Apparently, you can switch your whole gender according to your energy level.**

In short, Lovato is used to push agendas that she cannot even understand because, to her credit, they barely make sense.

Then, she released *Swine*.

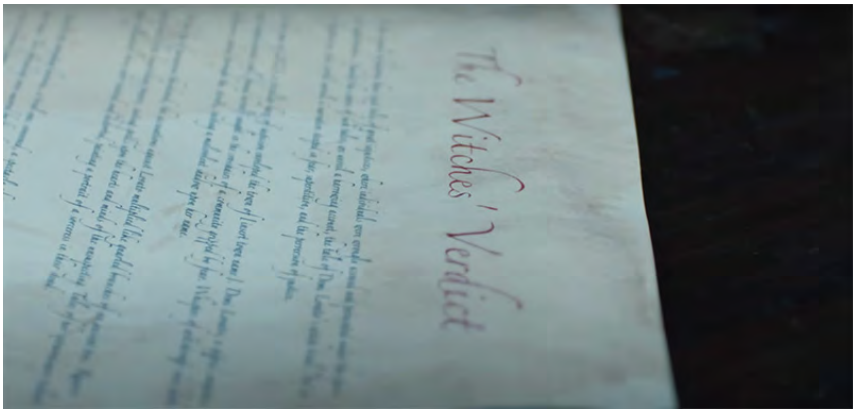
### *SWINE*

The title of the song itself is telling. According to Demi, the humanity of “birthing people” is defined by local abortion laws. The delusion doesn’t stop here as Demi compares herself to a witch about to be burned at the stake … because

she is pro-abortion. Yes, that's exactly what is happening right now.

**Demi wears a sacrificial red outfit as she is being trialed as a witch.**

**In front of her are old, white, cisgender, conservative, religious males that want to ruin her life. Also, there's a black man in there because black people who do not abide by the agenda are EVEN WORST.**




**These evil men are holding a "Witches' Verdict" and are about to execute Demi.**

While facing these judges, Lovato sings these inspiring words:

> God forbid, I wanna suck whatever the f*ck I wanna
> God forbid, I wanna f*ck whoever the f*ck I want
> And if he cums, I guess I gotta be a mother

I honestly don't know where to start. So I guess I'll start with the first word of the verse: God. This word is followed by a bunch of other words that shouldn't be in the same sentence as God. However, this fits perfectly with the blasphemous theme of this entire thing.

If we take the time to analyze these words, Lovato argues that God, religious people, and the entire government do not want her to suck random dudes. Because if these dudes ejaculate, she will automatically and begrudgingly become a mother.

Yup, that's exactly how sex works. There is definitely no such thing as birth control or, like, not having dudes ejaculating inside of her. Nope. Sex = Automatic mother. Don't question Demi Lovato on those things – she used to transcend the very concept of gender after all.

The first verse continues:

> F*ck what I think, I don't know a thing
> The government knows my body

So Demi DOESN'T want the government to make decisions regarding her body. Cool. I wonder what was her stance regarding COVID vaccines.

**Demi Lovato Got Her COVID-19 Vaccine: 'I Would Rather Risk Potential Side Effects'**

Demi Lovato got her COVID-19 vaccine this week, and the singer told fans she would rather risk the potential side effects than risk lives by catching or spreading the deadly coronavirus.

**Wow.**

**Demi Lovato Joins 'Pro-Vaxxer' Cause to Fight Misinformation About COVID-19 Vaccine**

**Demi Lovato** is helping launch the "Pro-Vaxxer" campaign with **Phenomenal** and **Higher Heights for America** to help fight misinformation about the COVID-19...

**Lovato actively promoted the censorship of information against COVID vaccines.**

Anyways, let's continue reading this historic verse.

> No, it's okay, it's better this way, I'm only a carbon copy
> Even if I'm dying, they'll still try to stop me

In the last line, Lovato insinuates that some places will let "birthing people" die instead of performing an abortion. That is simply untrue. This is pure, unadulterated misinformation. Isn't she against misinformation? Maybe she's only against it when it harms Pfizer.

As she sings these illuminating words, Lovato is supported by a crowd of mentally challenged people.

**This female version of Dwight Schrute rolls her eyes at us because not killing babies is SO LAME.**

**This dude is giving us the shampoo commercial twirl while also being angry about abortions. But why is he even there? Dude, YOU CAN'T GET PREGNANT.**

At this point in the video, Lovato blesses us with a second verse that is also full of knowledge and wisdom.

> Picture your faith, imagine your God and even your Holy Bible
> Is suddenly banned, do you understand?
> Now doesn't that sound entitled?
> It's your book, but it's my survival

Again, Lovato rails about “your God” (not hers) and “your Holy Bible”. In a spectacular leap of logic, she compares the restricting of abortions to the banning of an entire religion. Is abortion a religion now?

The last line says “it’s my survival”. How? The only ones “not surviving” are unborn babies.

There is more to this legendary verse.

> We gotta grow ’em, we gotta raise ’em, we gotta feed and bathe ’em
> And if you won’t, they call you a witch to burn at the stake in Salem
> Thought by now they’d change, but we’re still waiting

Demi Lovato reduces motherhood to a series of annoying chores to be performed on unwanted runts. And, apparently, the only thing that is preventing her from experiencing the awfulness of motherhood is unlimited abortions. The toxic mind state that comes with this line of thinking is quite unsettling.

The verse ends with a common expression which, in the satanic context of this song, takes on a more literal meaning.

> Give these motherf*ckers hell

Then comes the chorus.

> My life, my voice
> My rights, my choice
> It’s mine, or I’m just swine
> My blood, my loins
> My lungs, my noise
> It’s mine, or I’m just swine

It’s funny. People said the same things about forced vaccinations. And choosing to not get vaccinated is TRULY a

personal choice because it does not involve killing a baby. But she wanted to silence these people.

Anyways, Demi then mocks Jesus.

**Demi plays the role of Jesus in a re-enactment of the Last Supper, complete with her mentally challenged disciples.**

**Bro, stop with sassiness. I realize that you're wearing a weave but you still CANNOT GET PREGNANT.**

Of course, Demi Lovato is not Jesus. She actually embodies the exact opposite.

**Demi Lovato walks with her angry friends while holding a lantern.**

In the scene above, Lovato is a light bearer. Appropriately enough, the word Lucifer is literally translated to “light bearer” in Latin. Coincidence? I don’t think so.

**Demi sings angrily in front of hellish fire. She really wants to give us hell.**

Of course, the video ends in the dumbest way possible.

**Lovato walks TOWARD the fire.**

What is she doing? Why? I thought she didn't want to get burned at the stake. Is she sacrificing herself for abortions? None of this makes any logical sense. On the other hand, this scene actually sums up perfectly how this entire agenda ultimately leads to self-destruction. So bravo, Demi, bravo.

## IN CONCLUSION

*Swine* is nothing less (and nothing more) than social indoctrination. It is purposely written in the irrational tone of a hysterical child to influence the minds of suggestible teenagers and immature adults. While *Swine* is said to defend the rights of "birthing people", the video actually puts way more focus on satanic imagery. Because, in their twisted minds, abortions are a type of child sacrifice. And I'm not making this up. The Satanic Temple actually promoted "ritual abortions" a few years ago.

When you truly think about it, who is actually treated like swine? "Birthing people"? Or the babies that get slaughtered in a cold and sterile environment?

## THE OCCULT MEANING OF DOJA CAT'S "PAINT THE TOWN RED"

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If you've been following this site, you're probably aware of the fact that Doja Cat is one of the industry's current "it girls". Like the many others who preceded her (and the many others who will follow her), Doja Cat is currently profiting from an artificial, inorganic surge of media attention. This translates to magazine photoshoots, invitations to high-profile events such as the MET Gala, and lucrative contracts with companies such as Victoria's Secret.

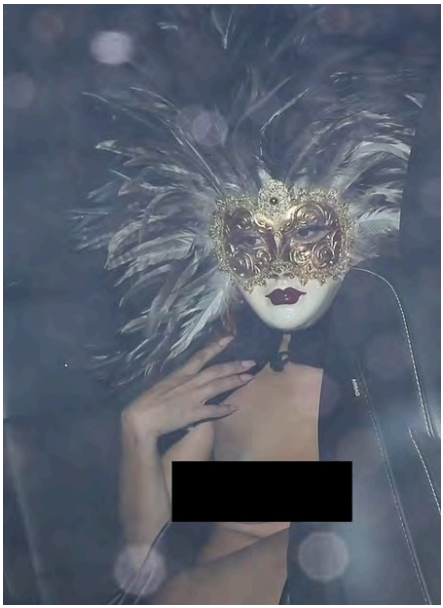
However, like the other "it girls", Doja Cat's success comes at a steep price: She must fully comply with the industry's sick, satanic agenda while allowing herself to be reduced to the state of industry slave. Here are some examples taken from the last few months.

**This is Doja Cat at the 2023 Balenciaga show. Yes, the same Balenciaga that released a disgusting pedophilic ad campaign. At the show, Doja had shaved and bleached hair which is a classic way of identifying MK slaves. Also, her makeup was purposely made to look as if she had a black eye and a bruised lip – a reference to the abuse of industry slaves.**

Her 27th birthday party was a highly symbolic affair that was inspired by Eyes Wide Shut – a movie about elite sex rituals.

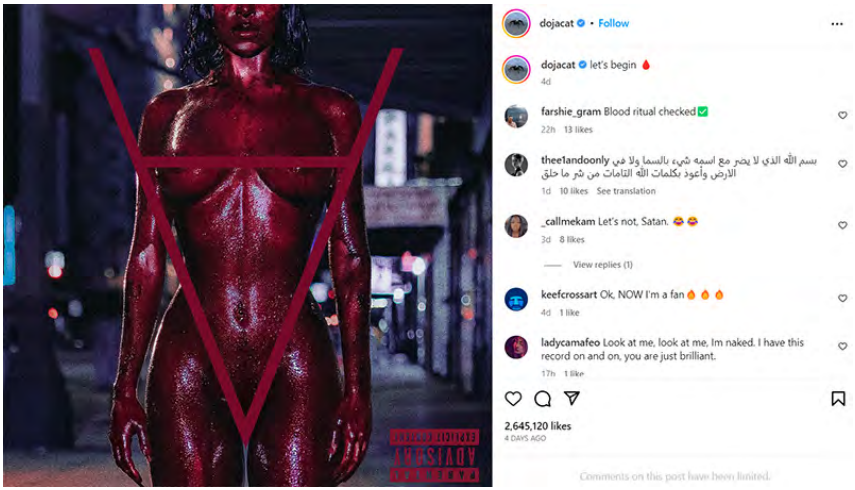
**Her birthday cake featured Masonic symbols such as the Square & Compass and the All-Seeing Eye inside a triangle.**

That party was a gathering of industry slaves (i.e. Justin Bieber, Kendall Jenner, Ariana Grande, and many more), all united to celebrate the “it” slave of the moment.



**Several pictures of Doja half-naked were “leaked” (most likely planned). It was all about submission (read my full article about that party here).**

Everything surrounding Doja keeps getting darker and more blatantly satanic.




**On the cover of a previous single, Doja is naked and covered in blood. The inverted triangle over her body looks like a cup filled with blood. The caption says "Let's begin" with a drop of blood.**

**Doja Cat arrived at Paris Fashion Week covered in red and attended a show titled *Inferno Couture* which was inspired by Dante's *Inferno and the Nine Circles of Hell*. In other words, this is low-key satanic stuff while also showcasing Doja Cat's status as an industry slave.**

One way of identifying a current industry "it girls" is by the

fact that they're often draped in red. Appropriately enough, Doja's latest single is titled *Paint the Town Red*. Even more appropriately enough, the song is all about sacrificing one's soul to be in the good graces of the industry.

Let's look at this symbolic video.

### PAINT THE TOWN RED

As seen above, Doja Cat is slowly but surely introducing her fans to outright satanism. Appropriately enough, in her video *Paint the Town Red*, she literally takes her viewers to hell. The video is so blatant that even mainstream media have to acknowledge its diabolical nature.

REBEL GIRL

**Doja Cat Gets Diabolical in New Video for 'Paint the Town Red'**

The surreal visual for her new track literally follows Doja to hell

BY KORY GROW

**A headline from Rolling Stone.**

However, even faced with the most blatantly satanic video, mainstream media finds to rationalize the imagery by explaining that she's being a "rebel" or something. Newsflash: This video is the exact opposite of rebellion. It is about enslavement.

*Paint the Town Red* begins with Doja naked and drenched in blood (like on the cover seen above).

**Doja places her hand over one eye, effectively performing a one-eye sign.**

But Doja takes that sign to a whole other level.

**Doja rips the eyeball out of her skull and places it on a table. The entire video will revolve around that eyeball.**

Right from the start, we're in full occult elite territory. The scene uses the same imagery as the movie *The Neon Demon* which is about the dark side of the fashion world.

The removal of the eye triggers a series of diabolic events.

**Doja rides a devil-like figure while eyeballs hang in the background.**

Meanwhile, the song's lyrics explain how Doja is willing to sacrifice herself for fame.

> Yeah, b*tch, I said what I said
> I'd rather be famous instead
> I let all that get to my head
> I don't care, I paint the town red

The expression "paint the town red" means "to go on a reckless debauch, to be wildly extravagant". However, in the context of the song, it is also a reference to Doja being constantly draped in red – the color of initiation and sacrifice. The next scene confirms this fact rather clearly.

**Doja stands with the Grim Reaper (the personification of death) while she is fully draped in red (the color of sacrifice).**

Doja standing with the Grim Reaper is a reference to blood sacrifice. It is also a reference to the metaphoric death of the occult initiate leading to rebirth.

**At one point, Doja drenched in blood appears on the Grime Reaper's scythe while she raps "You can't take that b*tch nowhere".**

The blood-drenched Doja refers to the blood sacrifice and the death of her old persona.

After flying in the sky with the devil and chilling on Earth with the Grim Reaper, Doja goes further down. Way down.

**Doja finds herself in a stylized version of hell as she gets very close to the devil.**

The lyrics of the post-chorus confirm that we are not imagining things.

> Mm, she the devil
> She a bad lil' b*tch, she a rebel
> She put her foot to the pedal
> It'll take a whole lot for me to settle

Other than calling herself "the devil", she also calls herself a "rebel", a word that always irks me when it comes to satanic crap. There's nothing "rebellious" about doing this stuff – it is literally the prevailing dogma. Even worse, it is the only dogma that is currently acceptable in mass media. In other words, she is just following orders and that's the exact opposite of being "rebellious".

In the following line, she talks about how she puts her "foot to the pedal" which is a reference to her prioritizing her career and success above anything else. In short, the song

constantly links Satanism with success. That's the entire point of the song.

**For some reason, one of the devil's horns is cut off. At one point, Doja hands the devil the broken horn but drops it before he can grab it.**

**Hanging next to the couple from hell is what looks like an embryo with a little demonic baby inside of it. Who is that supposed to be?**

**In another scene, Doja walks around with a cart holding raw meat.**

Once again, this is a reference to blood sacrifice and even cannibalism. The occult elite consumes raw blood for its magical potency.

**After all of this satanic madness, Doja cuts off the embryo.**

Was that an abortion? I don't know anymore. I just want it to stop.

Then, we're back at the first scene with Doja drenched in blood.

**She grabs her eyeball and pops it back in her head.**

This entire video was a literal one-eye sign. After she removed her eye (which symbolizes her submission to dark forces), we witness the satanic ritual sacrifice that is required for Doja (and other artists) to be successful.

## IN CONCLUSION

One doesn't need to be an expert in symbolism to understand that *Paint the Town Red* is satanic. However, even when faced with such blatant symbolism, the media will rationalize it by saying that she's "poking fun at her haters" and that she's "trolling". None of this is happening. All of this was planned – even the backlash against her.

Here's the harsh truth: To be successful in today's industry, you do not need to please your fans. You need to please the industry. If you're a chosen one, the industry will generate the artificial media attention one requires to be famous. We call these people industry plants.

To Doja Cat, all of this is worth it because she's "putting her foot to the pedal". However, there's one thing she overlooked: The ride she's on has no brake pedals. The only way to stop

is by crashing. Ask Britney and the countless other “it girls” that preceded her.

## DOJA CAT'S "DEMONS": CAN WE JUST AGREE THAT THE MUSIC INDUSTRY IS OUTRIGHT DEMONIC?

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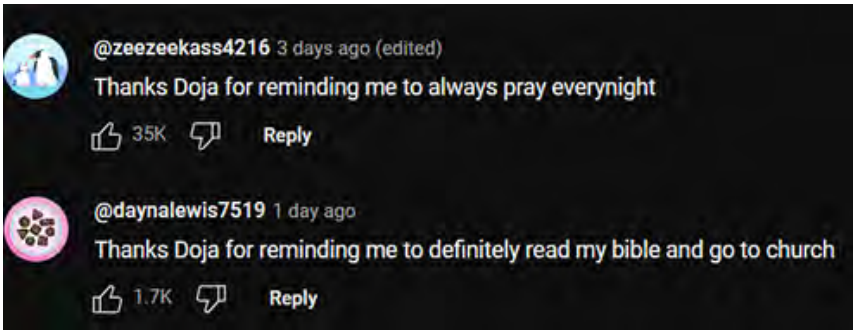
I know. I published a whole article about Doja Cat just a few weeks ago. What else can I possibly have to say about her? Well, a lot.

The music industry is currently using Doja Cat to pump out some of the most satanic videos in rap history and it's simply too blatant to ignore. Indeed, her video *Demons* sums up perfectly everything I've been writing about for years as it is basically about the music industry revealing its true, dark, and demonic side for all to see.

And people are definitely feeling that dark energy. Those are the top comments on YouTube.



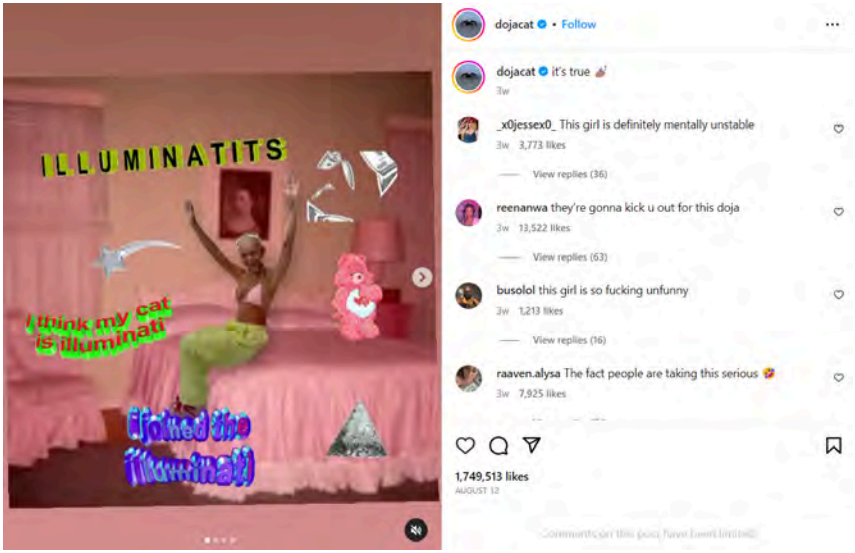

With that being said, I've also been receiving messages that say something like:

> "She's trolling you bro! She's making these videos so you can write about them and you're giving her free publicity".

Listen, bro. Over 12 years ago, I was receiving similar messages about Lady Gaga trolling me personally. And my answer is the same: It doesn't make sense. Are you telling me that Doja's record label shelled out a massive budget to hire a big music producer, an expensive video director, a top-of-the-line stylist, and a bunch of Hollwood-caliber special effects people simply to troll one website? And all of these people concentrated their efforts and expertise to mildly annoy one dude in Canada? That is not how this works, bro.

Here's the truth: This video would exist whether this website exists or not. It is part of an agenda that was determined decades ago. I am not the target of this video, the rest of the world is.

Sure, when one looks at Doja's Instagram account, one might think she is trolling.




**She did not join the Illuminati. She's an industry slave that is used by the Illuminati.**

Doja Cat is not a "master troll". She's the one being trolled. She allowed herself to be turned into a literal demon in her

music videos so she could be under the spotlight for a while. Until that spotlight burns her.

Let's look at her video appropriately titled *Demons*.

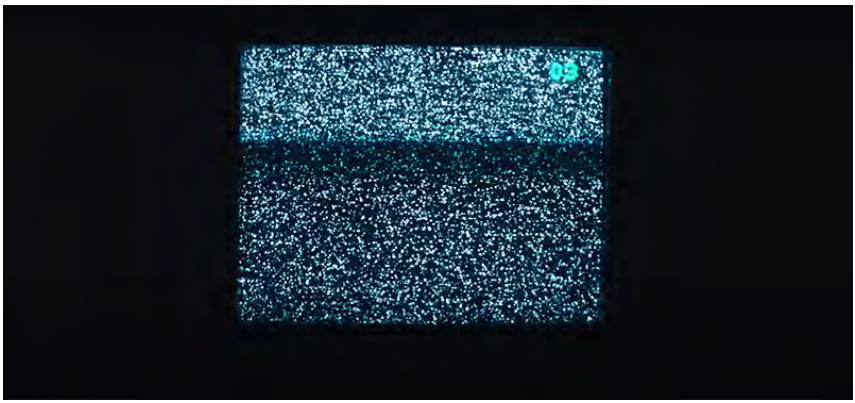
## DEMONS

*Demons* was directed by Christian Breslauer who also worked with other industry pawns such as Lil Nas X (ew), Lizzo (big ew), and many, many others. Most of his videos perfectly cater to one industry agenda or another.

*Demons* is heavily inspired by the movie *Poltergeist*. As seen in my article titled The Insanely Dark Story Behind "Poltergeist" and its Young Star Heather O'Rourke, this movie is messed up in more ways than one. Its entire premise is about "TV people" preying on children and abducting them. Even worse, the story of the movie's young star Heather O'Rourke, and her tragic death at age 12 is simply too horrific to fathom. Long story short: She reportedly died after being raped by Hollywood creeps.

In other words, the movie *Poltergeist* managed to embody everything that is evil, wrong, and depraved in the movie industry. And that's the inspiration for Doja's video *Demons*.

**The video takes place inside a house reminiscent of the one in *Poltergeist*.**



**Inside the home, we see TV static. Other than this being a direct reference to Poltergeist, we understand that the demonic activity we are about to witness is coming through screens. This is about mass media.**

In *Poltergeist*, a little girl gets abducted by demonic entities who communicate with her through TV screens. She calls them “TV people”. I don’t see a better way of symbolizing the entertainment industry preying on children.

**A shot of an innocent child sleeping. This is who they are preying on.**

Yup, these people love to get children involved in their dark, depraved projects.

**The camera then focuses on a highly symbolic painting.**

**The Nightmare by Henry Fuseli (1781).**

> ***The Nightmare*** is a 1781 oil painting by Swiss artist Henry Fuseli. It shows a woman in deep sleep with her arms thrown below her, and with a demonic and ape-like incubus crouched on her chest. The painting's dreamlike and haunting erotic evocation of infatuation and obsession was a huge popular success.
> – Wikipedia

An incubus is a male demonic spirit that is said to haunt women when they sleep and engage in intercourse with them. The painting invokes the concept of sleep paralysis while the woman is interpreted by some as experiencing sexual pleasure.

In the context of the music video, does Doja play the role of the sleeping woman? Nope, she's that creepy crouching demon.

**Devil's hand sign + snake bracelet = Pawn of the devil.**

**Demon Doja haunts Christina Ricci as she appears to be in sleep paralysis.**

As you can see, Doja Cat is a "hip-hopified" demon, complete with all kinds of bling. They really want to make their satanic obsession seem cool and trendy.

Then Doja takes a bath. Of course, the scene is highly symbolic.

**There's a massive all-seeing eye on the back of her head. The message: She's an industry slave.**

**A demonic hand grabs Doja right on the eye and she immediately becomes possessed. The message: The demonic industry turned Doja into a possessed slave.**

As you can see, Doja is bathing in black goo – a mysterious substance that is involved in numerous conspiracy theories.

> The Black Goo is a mysterious and evil entity that causes victims to become sick, drives them mad or corrupts them into performing every manner of criminal activities – often it is said to emit the smell of sulphur and moves of its own accord – the

entity is said to actively take interest in the corruption of those around itself and is linked to a demonic conspiracy.

**The state of rap music in 2023.**

Christina Ricci then grabs a camera and tries to film what is going on in the attic (not unlike the movie *Poltergeist*). She finds this.

**Doja's in the dark surrounded by goats. Because she's possessed Satan.**

In a scene that is reminiscent of *The Shining*, Doja is typing up lyrics on a typewriter. And these lyrics are pure industry slave material.

> I'm a puppet, I'm a sheep, I'm a cash cow

> I'm the fastest-growing b*tch on all your apps now
> You are tired of me 'cause I'm on your ass now
> You are mad at me 'cause I am all they slap now

Yup, she's calling herself a puppet, a sheep, and a cash cow. Some might say that she's being ironic, but, deep inside, she knows that's 100% the truth. She's also bragging about being the "faster-growing b*tch on all your apps now". Well, in the era of algorithms, industry plants are artificially promoted in apps. Virality is controlled. That's the "reward" of selling your soul. TikTok and Instagram like you. Is it worth it?

**Doja proudly wears a shirt that says Cash Cow. It is the kind of shirt a very disrespectful pimp would put on one of his hoes.**

This is wrong yet appropriate for a couple of reasons. First, she refers to herself as a cow which is kind of reminiscent of Demi Lovato comparing herself to swine in a recent video. Why do these industry slaves keep comparing themselves to farm animals?

Second, the definition of a "cash cow" is a successful product or venture that is "milked" by the business owners. It is something that you exploit until it stops being profitable. She should just say that she's a puppet while she's at it. Oh wait, she already did.

All that's missing from this verse is the required modern female rapper lyric about her being a sex slave. Oh wait, there it is.

> I done took the whole d*ck and blew my back out
> I just swallowed all his kids and spit the class out

**Stay away from children you creep.**

The video ends with the family fleeing away as Doja and her demons take over the house as she yells:

> How my demons look
> Now that my pockets full?
> How my demons look
> Now that you b*tches shook?

That's rap in 2023. I wish it was 1993.

## IN CONCLUSION

The movie *Poltergeist* perfectly symbolizes the movie industry preying on children. And the video *Demons* perfectly symbolizes the music industry preying on children. Through screens, the demonic forces of the industry are invited right into our homes and into the minds of impressionable children.

*Demons* is not Doja Cat expressing herself as an artist. It is Doja Cat being used to push an agenda that will keep going, no matter who's the chosen "artist" of the moment. When people will get sick of her, the industry will simply choose another puppet, sheep, and cash cow. And people will be like "OMG she's so original!".

## "A CERTAIN SACRIFICE": MADONNA'S FIRST MOVIE THAT ENDS WITH A SATANIC RITUAL SACRIFICE

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The least one can say is that watching *A Certain Sacrifice* in its entirety requires “a certain sacrifice” from the viewer. Although the movie’s duration is under an hour, watching this thing is a painful and dizzying ordeal that seems to last an eternity. Shot on Super 8, the movie’s camerawork is often shaky and out of focus while the sound is just terrible. In short, it is a typical example of guerilla filmmaking from the 1980s.

Despite being an all-around bad movie, *A Certain Sacrifice* has one thing going for it: It features an actress who would become, only a few years later, one of the biggest stars on the planet: Madonna. For this reason (and this reason alone), *A Certain Sacrifice* sold a good number of copies when it was released in 1985. Since then, it developed a cult status among Madonna fans and became a highly collectible item (it can be watched on YouTube).

**A cover of the elusive tape.**

The cover above says "the film she tried to ban". That's because Madonna tried to prevent the movie from being distributed by offering $5000 to buy its rights. That did not work.

According to some biographies, Madonna absolutely hated the movie and the way it turned out. But there are other reasons that might explain her not wanting the world to see it: It is a rather raw reflection of the bizarre and twisted mindset of the "art world" and the entertainment industry she would later fully embrace. Furthermore, some even speculate that *A Certain Sacrifice* is actually a snuff film that contains an actual sacrifice.

One thing is for sure, this movie is the perfect "initiation" to the artist who would become, some years later, the Grand Priestess of the Music Industry. Here's a look at this thing.

**The movie begins by introducing the two (very unlikable) protagonists.**

Madonna's character is named Bruna and is described as a "very bad girl". The male protagonist (played by Jeremy Pattnosh, a co-writer of the movie) is from the suburbs and is said to not be "suited for his original environment, his Christian faith".

He is known on the streets as Dashiell – a name that might be inspired by Dashiell Hammett, an author who was blacklisted by the House Un-American Activities Committee in 1953 for his Marxist views. This link is reinforced by the fact that the main "bad guys" of the movie are business-minded conservative men who are portrayed as racist and corrupt.

So Dashiell leaves the suburb and goes to New York City where he meets Bruna in the weirdest way possible.

**Bruna is in Washington Square Park just dancing suggestively under a water fountain … like normal people do. Funny fact: There's a bunch of people watching her in the background and they're clearly not extras – just random NY people who are wondering what is happening.**

As she's dancing, Dashiell shows up and points a gun at her. Then he aggressively slams her onto the ground and kisses her. As we'll soon see, Bruna has some clear Beta Sex Kitten tendencies as she constantly seems "in heat" while also constantly getting abused.

**After dancing annoyingly for some long minutes (as confused NY people watch in the background), the two kiss and "fall in love".**

This new power couple faces a major problem: Bruna has to announce to her "family of lovers" that she's breaking up with them.

**Bruna's "family of lovers" consists of a man, a woman, and a transgender woman.**

Clearly, Bruna is not in a typical relationship. She describes it as them being "slaves to each other".

**Bruna is dressed in bright red – the color of sacrifice – as she stands before her "family".**

When Bruna tells the family to stop being jealous, the three grab her and throw her on the ground. The scene that ensues can only be described as a “choreographed rape”.

**Bruna’s “lovers” forcibly undress her while a knife is pointed at her face and a giant bug dangles over her head.**

It appears that a great portion of the movie is dedicated to subjecting Bruna (and Madonna) to a series of scary or downright trauma-inducing situations.

**In the following scene, Dashiell sings like a psychopath about a “screaming demon lover” while Bruna looks worried and scared. I don’t know why this scene exists other than subjecting Madonna to some insanity.**

Things will soon get even worse for Bruna.

**Dashiell meets Raymond Hall, the man who will eventually become the ritual sacrifice. Notice that he is wearing red.**

Raymond Hall is from upstate New York and he tells Dashiell that he's appalled by the crime in the city. Other than ranting about black people, Hall says that he's the owner of a hardware store and that he fought in Korea and Vietnam. Then he asks Dashiell where he could get laid. Dashiell's answer: "Get lost".

But Raymond Hall did not "get lost". In a later scene, he's sitting at the same diner as Dashiell and Bruna. Then things get ugly.

**Hall follows Bruna into the diner's bathroom and rapes her.**

Yes, it's the third time that Bruna has been abused in this short movie. Strange fact: Director Stephen Lewicki took the actor who played Hall aside and instructed him to rip Madonna's blouse off during the scene. Madonna was unaware of this fact and, in the scene, she seems genuinely shocked. After that scene, Bruna cries and agonizes in the diner as a breast sticks out of her ripped shirt. Knowing what happened previously, that scene becomes even more upsetting.

After this awfulness, Dashiell exacts revenge on Hall: He kidnaps him and takes him to a theatre where he'll be the "star" of a satanic ritual sacrifice.

**Hall is tied up and gagged while Dashiell sings "Raymond Hall must die today". A chorus of female singers point and laugh at him in a witch-like fashion.**

**At one point, the actor playing Hall seems genuinely distraught. He also gets roughed up a couple of times as he clearly mouths "Aw, come on" to the people on stage.**

This is where things get very bizarre: There are rumors of this scene being an actual sacrifice. According to this Reddit thread, Satanic Ritual abuse survivor Fiona Barnett, claimed

that *A Certain Sacrifice* is actually a snuff film. Some internet sleuths even looked up the actor playing Hall (his real name is Charles Kurtz) and could not find any information about him, leading them to believe that he might have actually died in the making of this movie.

While those rumors are difficult to prove (especially due to the poor video quality), there is definitely some dark energy emanating from this scene.

**After sacrificing Hall, Dashiell fills a large "chalice" with his blood and smears it across his face.**

**He also drenches other people with blood.**

Then, as Bruna lies in bed, Dashiell shows up with his cup of blood.

**Dashiell “blesses” Bruna with the blood. Then he covers her body with it and they start kissing … with blood on their faces.**

At the end of the movie, the narrator says that Bruna and Dashiell live happily ever after. He also adds:

> "It's all mixed up. Bad is good, black is white, love is hate".

He's got that right.

## IN CONCLUSION

While *A Certain Sacrifice* is an objectively awful movie, it is quite interesting from a "historical" perspective. In less than an hour, the movie manages to put on screen several obsessions of modern pop culture such as satanic rituals, blood sacrifices, sexual slavery, and very bad music. In other words, it is a rather accurate reflection of the mindset of the entertainment world – a system in which Madonna became an important figure. Indeed, after the filming of this movie, Madonna would be known for combining shocking sexuality (for the time) and pseudo-satanic imagery – all of which were depicted in *A Certain Sacrifice*.

But there was clearly something about that movie that Madonna did not want people to see. Throughout the film, Madonna's character is basically a Sex Kitten slave who is assaulted and humiliated on several occasions. One might say that it was purposely written to have Maddonna live out these things. Then, the movie ends with a satanic "blessing", using the blood of a ritual sacrifice.

In a way, Madonna was the actual "sacrifice" of the movie (she was dressed in red on a few occasions). Furthermore, *A Certain Sacrifice* can even be seen as her "initiation" into the entertainment world and its twisted ways.

Today, Madonna is the Grand Priestess of the music industry. And this level of prestige certainly requires … a certain sacrifice.

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